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MUSICAL REVIEW

DEVOTED TO MUSIC AND ART.

Vol. XI.

JANUARY, 1888.

No. 1.

EXECUTANTS AND EDITORS.

"Clear your mind of cant, Sir."—Johnson to Boswell.

SINCE the advent of Kant's critical philosophy, says Edward Dannreuther in the *Art Journal*, men have become cautious in dealing in abstract notions. The wish to see things as they really are, the desire for precise and detailed knowledge has increased greatly. Scientific thinkers are agreed that to understand any phenomenon truly it is necessary to dissect it, examine the component parts minutely, and then build up the conception of it anew. And this modern tendency toward an enlightened criticism has borne good fruit in the field of music.

From this point of view, then, I hope the following fragments may appear tolerably consistent, and may tend to throw some little light upon a few questions debated of late, as to whether or not certain novel readings, arrangements, editions, are to be recognized as authoritative.

It is a matter of daily experience that the observations of average minds not specially trained to observe, prove worthless; they act like convex mirrors, transforming, or rather malforming, whatever passes through them. And in the presence of this fact it seems evident that no candid musician can refrain from doubting the calibre of the greater part of whatever is dished up to him as "oral tradition." Such tradition, as a rule, has no practical value whatever; and anyone who has met with half a dozen *soi-disant* pupils of Chopin, and heard them play bits of his compositions, will, I am sure, "subscribe to my advice."

Take the works of Beethoven; many of his later and most original productions were not performed at all under his supervision; others again he presented to the public with one rehearsal! And these works were at the time *absolutely new* in thought and expression, and of almost insuperable technical difficulty. Directly after his decease, the piano-forte players who had come into immediate contact with the master quarreled about the *tempi* and the proper expression of his sonatas; and one of the most eminent among them, Moscheles, goes to the length of differing with himself; for in his second edition of the Sonatas, published in Stuttgart, his indications are, in many respects, diametrically opposed to his first—many years earlier—London edition.

It has, therefore, become the duty of all musicians who are not content with blindly following the blind, to construct for themselves a correct and consistent style for the rendering of Beethoven, Weber, Schubert, Chopin, etc., much as Mendelssohn reconceived Bach's "Passion Music," and Liszt, von Bülow and Joachim, Bach's instrumental solos. It has, moreover, become their duty to construct such a style, not only for some immediate practical purpose, but also to record it with all detailed accuracy for future use. For music ought to appeal, and in truth does appeal, quite as much to our immediate sensuous perception as to our imagination; and in accordance with this, the best living executants and editors, chiefly pianists—Liszt, Henselt, von Bülow, Klindworth—are striving with all their might to leave nothing unsaid or undone which may help to transplant the works they are interpreting from a more or less vague region of abstraction and incomplete suggestion, to the clear light of the hearer's sensuous perception.

Take Sebastian Bach's works. He habitually neglected to give hints concerning tempo, phrasing, light and shade, etc.; even the actual pitch in which certain of his earlier works are to be played is open to doubt, and can only be got at by a com-

plicated process of comparison between the amount of transposition in the notation of some of the wind instruments, the pitch of which is known, and the pitch of the organs he wrote for, most of which are still extant; and which, by the way, were in some cases tuned a full third above the usual "chamber pitch."

It is easy to conceive the mental position Sebastian Bach must have taken up if he troubled himself at all about the notation of *nuances* of expression. He had a circle of articulated pupils who could not help being familiar with his mode of execution. The amateur element in his time was very small; only people with means and leisure could afford to take up music for a recreation. There was little or no social influence to be gained with true musical attainment, certainly no monetary success. And so no one dreamt of encountering the difficulties of the art unless propelled by genuine love for it, which, as a rule, implied some degree of talent. Thus amateur and professional were virtually in unison; and Bach may have said to himself, "He who, after having heard myself or my disciples play some of my music, is still puzzled with its peculiar spirit, had better leave it alone altogether."

Then, again, it must be borne in mind that before Beethoven, musical productions, no matter of what dimensions or how elaborate, were usually written for some particular occasion when the master was personally present, and by voice and look could animate everything. The monumental character, duly and truly ascribed to many other works by nineteenth century criticism, would probably have astonished their originators.

And we must not lose sight of the fact that the range of craftsmanship in Bach's time was clearly defined, and always kept within manageable limits. For instance, he could afford to trust to his executants, being fully master of the art of accompanying from a figured bass. But in Haydn and Mozart's time, when music advanced with such large strides in the direction of personal sentiment, when the influence of the stage was felt on all sides, when the technique for the expression of sentiment was enlarged day by day, the craftsman's art of thorough base was gradually superseded. Musical shorthand proved less reliable, tradition lost whatever of precision it may have had, and composers were compelled to take a little more care to note the evanescent details of expression, and to write out their scores more completely. If in many cases Haydn and Mozart were content to abide by the customary absence of dynamical inflections—if they continued to trust with more than naive confidence in the sagacity of executants—if they neglected to take account of the humiliating fact that an individual of a later generation, no matter how gifted, is necessarily in a different emotional atmosphere, and therefore cannot be expected to comprehend at once and intuitively that which is probably uncongenial both to his individuality and to his training, these works have hitherto suffered in proportion to their negligence. Would it not have been infinitely better if Haydn and Mozart, especially the latter, had taken the trouble to indicate their intentions more minutely?

But if Bach's works, or even Beethoven's are in some sense riddles difficult of solution, our perplexity is increased tenfold, when we come to deal with works wherein the composer has vouchsafed no direction whatever as to execution, and where suggestive contemporary comments are not forthcoming.

Take any work by Palestrina. There is no indication of tempo or sentiment; the actual pitch is left to the discrimination of the singers; chromatic inflections are not indicated (though doubtless no contemporary craftsman hesitated as to their proper introduction). Is it not a matter of serious regret,

that a clear method of dynamical notation was not then thought of?

Experiments have for some time been made at Berlin, Regensburg, Munich and elsewhere, with a view to reconstruct the proper method of rendering Palestrina; but I know not whether any definite result has attended them. I am aware that a claim to the pure tradition of the true style for singing Palestrina is put forward by the members of the Papal choir at Rome; and though such a thing is *prima facie* not improbable, I still venture to doubt its authenticity—as much as that of the authenticity of the *embellimenti* introduced by the Papal singers into Allegri's "Miserere" which Mendelssohn quotes, in a letter to Zelter, is doubted by him. By the way, does Mozart's copy of these embellishments tally with Mendelssohn's?

It is true that tradition formerly stood a better chance of remaining untarnished than it does now. Up to about the middle of the eighteenth century, when Mozart began his European pilgrimage, tradition was confined within narrow limits. The physical boundaries, wherein any particular style of execution was cultivated, were not national; they were rather limited to particular counties, and even towns. And certainly as long as a craftsman worked under the pressure of the laws and beliefs of a particular guild only, and was nowise touched by those of other guilds, tradition flourished; but even here it must be admitted that from generation to generation one continually meets with the old complaints about the degeneration of craft, and the decay of art.

But with us, when the idea of artistic guilds, of associated craftsmanship, is almost entirely lost sight of; when free trade in the arts has given us a professional *proletariat*, only slightly above the level of helpless and floundering dilettantism; when young musicians, instead of being reared in a master's *atelier*, are made to practice the cornet-pistons in the back kitchen, the plea of "classical tradition" has not a leg left to stand upon.

Meo voto, the point for us poor latter-day singers is this: Seeing that no "acting copies," no "stage directions" are given us, we must attempt what actors are said to do—"create" a part. Correct reading of the text, as far as the notes go, is ever insufficient. The executant must employ the scientific method; he must dissect the text, construct his notions of the entire piece from a minute examination of the parts, and then, from the Platonic idea of the whole, find the proper expression for all details. Thus a great player, like a great actor, is, in some sense, *creative*, and on a level with composer and poet. And as everybody is ready to admit that the secret of a telling performance lies in the individuality of the executant, I would ask, Why commit the suicidal mistake of tying him down to the *ipsissima verba* of authentic dynamical *nuances*; or rather, as is most frequently the case, the total absence thereof? Why should one continually be told about a performance or an edition: "This is all very fine, but it is not Bach! or it is not Beethoven!" Indeed! What is it then?

"Mein Freund, die Zeiten der Vergangenheit
Sind uns ein Buch mit sieben Siegeln;
Was ihr den Geist der Zeiten heisst
Das ist im Grund der Herren eigner Geist,
In dem die Zeiten sich bespiegeln,
Da ist's denn wahrlich oft ein Jammer!
Mann läuft euch bei dem ersten Blick davon."

—FAUST.

If executants are admonished to stick to the letter and nothing but the letter—which, by the way, now and then includes queer misprints—what chimerical beast shall not be foisted upon us some day, with all the alarming authority of "classical tradition?"

Kunkel's Musical Review

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Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly.

THE National Opera Co., "Locke, stock and barrel," has come to grief. There was too much Locke and too little "barrel," and Mrs. Thurber was not "tapping fresh kegs," just then. In our September issue, we closed an editorial upon the Locke Opera Company as follows: "Locke's new opera company is doomed in advance. It will not last three months after its first representation is given, and we, with all other honest men, will rejoice over its early and deserved demise." The famous company was kept together nearly six weeks! and then Locke, the great wrecker, was in his turn wrecked. "*Abi in malam partem!*"

WHAT method of instruction do you follow? is a question which all music teachers have had to answer times innumerable. We heard the question propounded to an able teacher not long since, and waited for the answer. It came, clear and distinct, though perhaps not satisfactory to the questioner: "I use no method, Madame!" Yet, it was the most sensible answer that could be given, and should have been the most satisfactory, for the teacher who wishes to do the best with his pupils, will be compelled at every step to abandon any pre-arranged system he may have, to adapt his instruction to the wants of each individual pupil—wants which differ as much as the faces of those pupils. The man or woman with a "method" in music is usually either a fraud or a fool.

IMAGINATION IN MUSICAL PERFORMANCES.

WHAT imagination plays an important, probably the most important, role in the creation of musical compositions, no one would for a moment question. Many, however, seem to quite forget, or indeed not to know, that the same sort, though not necessarily the same degree, of mental development and state which enabled the composer to create must necessarily exist in the interpreter if he is to give an adequate presentation, in other words, to re-create, to body forth, for others the art-work as it was conceived and intended to be expressed by its author. And yet, it is too clear for argument that, without similarity of mood and abilities, the player can not possibly understand the composer, and that no one can properly express, whether in words or in tones, what he does not fully grasp.

Such being the fact, is it not a little strange that the large majority of teachers insist upon the development of the mere technique of the instrument to the almost total exclusion of the element

of imagination? To this mistaken system we owe the host of "cold" players, whose execution is great but whose playing, although well-nigh letter-perfect, is devoid of what, for lack of a better name, we call inspiration, and which is nothing more than the play of a disciplined imagination. We say a *disciplined* imagination, for imagination, free as it may seem, is subject to certain laws and only in accordance with those laws can it produce or re-produce worthily. For instance, without regard to the laws of musical form, the most powerful musical imagination could produce nothing but incoherent rhapsodizing, and without a knowledge of those same laws, without due attention to the symmetry of the composition, the relation of the different parts, subjects and keys to each other, the performer's imagination, instead of being a help, would become a hindrance, and his performance would become an *insane* one, for sanity consists, in the main, in the correct appreciation of our relations to external things, and of those things to each other, and insanity in an incorrect or distorted view of those same relations. To discipline the imagination, however, does not mean to throttle it, although that seems to be the view taken of the subject by not a few teachers. They think their work is done when they have made a sort of machine of the learner. It is safe to say, however, that no human player has ever reached the accuracy of a music-box. Yet, who would compare the work of the best music-box ever made with that of a player who, although less letter-perfect, has some conception of the inner meaning of the composition and endeavors to impart it to his auditors?

We conceive the possibility of making a machine which would play a composition precisely as some individual might have played it upon some one occasion, with the proper rise and fall of phrase accents, the tasteful preparation of climaxes, etc.—all those things which go to make up the artist's conception of a composition, but even then, it seems to us, we should miss that mysterious something in the touch which speaks through the tone and tells of an intelligence endowed with sentiment and imagination, behind it all. At any rate, we should certainly fail to get the variations which the varying moods of the artist will necessarily introduce into his own interpretation, and as the circumstances which produce the artist's peculiar mood are likely to have acted upon us also, and to attune us to the same keys of feeling, as moods themselves are to a great extent contagious, we should certainly fail to receive those deep impressions which are possible only where a sympathy exists.

How shall a laggard musical imagination be developed? Partly, perhaps, by the study and contemplation of works of art in other lines. True, musical imagination is different from the imagination of the painter or the poet; but yet the arts, though different in their means of expression, have a common origin, the love of the beautiful, a common end, its expression, and hence may and frequently do serve as inspirations for each other.

Have you an unimaginative, dull, mechanical pupil? Make up for him some little story connected with the piece he is learning; weave it in with the music; show him how this or that part of your story is expressed by this or that phrase, and thus teach him to connect the different musical phrases as different ideas or sentences going to make up a complete discourse. After you have done that a few times, give him some new composition and require him to frame his own story in words, thus compelling him to seek some inner meaning in the composition.

Do you say this is nonsense—that music cannot express a definite story, etc.? Granted, a thousand times granted. But how shall we teach these unimaginative beings to use their imagination save by using it first upon familiar topics? After awhile these text-crutches may and should be dispensed with, and the music be left to tell its own musical story.

Finally, we have said that moods were catching. If that be so, the best way to cultivate the musical imagination of a learner would be to develop the imaginative element in the teacher, and to let the pupil hear as many as possible of those players who play, not with dry, verbal accuracy, but with feeling—that is to say, with a fully aroused, though well-disciplined, imagination.

Other methods may suggest themselves to the intelligent and conscientious teacher. It is not so much a question of how the imagination shall be made to do its proper work in the performance, as that it shall be made to do it somehow. An unimaginative player is a little less than a Swiss music-box, an intelligently imaginative one is an artist. Which will you and your pupils be?

AT the head of this issue we write "Volume XI." "A good wine needs no bush," and KUNKEL'S MUSICAL REVIEW needs no self-laudations. We begin the year, however, with a considerable increase in the number of our subscribers over any previous year, and will endeavor to make our journal more and more worthy of the encomiums which we receive almost daily, not only from the United States, but also from distant lands—not excepting the "Cannibal Islands," for our readers are to be found wherever the English language is spoken.

CONCERTS AS A MEANS OF MUSICAL EDUCATION.

EVERY concert given in this country is classed as an "amusement," and must be so advertised in the press. The idea that a musical performance may be a means of education is as yet an unfamiliar one to the large majority of our people, who can see nothing practical or serious in the development of the aesthetic faculties. We feel sure that every music teacher who has read thus far agrees that we have stated the truth, and will be ready to lament that the truth is as we have stated. Will they agree with us when we say that the teachers of music themselves are largely, if not mainly, to blame for that state of affairs?

How many teachers are there who advise their pupils to attend the worthy performances of worthy compositions as a means of education? How many are there who try to impress upon the parents of their pupils the benefit in the way of instruction and inspiration which learners can derive from listening to the playing of an artist?

We are not uncharitable—we are quite ready to make allowance for the weakness of human nature and to excuse (without justifying) the teacher who does not advise those who are under his tuition to listen to the performances, however meritorious, of his competitors in business; but do they do any better when even that poor excuse is wanting—when the performer is not some local celebrity, but some artist who can in no wise become a rival?

We glanced over the audiences at the piano recitals recently given in this city by Mme. Rivé-King. They were good audiences, large ones indeed, for a piano recital, but there were not more

than a dozen teachers present, all told, and there were not half that number who were represented in the audiences by any portion of their classes. Those few were, of course, the best teachers in the city. Of the remainder, even some who had been supplied with free tickets, were "unable to attend"—too busy, you know, waiting for pupils!

Possibly, some of these feared that their pupils would compare their playing with that of Madame King, to the disparagement of the former—as if every teacher could be expected to be a great artist or as if virtuosity were the only or even the main requirement of the teacher. Possibly, others feared that the price of admission would in some way be deducted from their own emoluments—as if, indeed, the enthusiasm created in the learners by a great performance were not sure to result in more and better lessons. Possibly, some were actuated by the irrepressible feeling of envy which those who fail sometimes have for those who succeed—but we believe that in the large majority of cases, the neglect we have spoken of was merely the result of stupid indifference.

Now, when the adepts, the professors, of an art treat it, in its best manifestations, as a thing unworthy of notice, how shall it be expected that the public at large should place a higher estimate upon it? The public is very prone to take men and their professions at their own estimate, as shown in their actions; and, in relegating music to the plane of a mere pastime, the public are only taking the mass of professional musicians, of those who "ought to know," at their word. If music teachers would have others respect their profession more highly, they must first of all show that they respect their art.

In contrast with the illiberality and short-sightedness of so many professionals, it is pleasant to look upon the sincere appreciation of music shown by a growing class of intelligent, educated people. They have no fine-spun musical theories; they do not prate about the dignity of the musical profession—they have indeed grave doubts upon the latter subject—but they understand the dignity of music, they feel its uplifting power. For them, music is neither a trade nor a pastime; it is an education—almost a religion, whose teachings, exhortations and consolations they desire to secure for themselves and their families. These are the *amateurs*, in the original and higher sense of the word, who, with the sincere, enthusiastic professionals, are the real salt of the musical world.

We number many such persons among our readers, and to them we now wish to make a suggestion or two, of a practical nature.

The majority of the music teachers throughout the country are a set of selfish ignoramuses. They have no use for musical journals, high-class concerts, general literature, or anything else. They "know it all," that is to say, they know how many pounds of butter their day's earnings will purchase at the current market rate. They are a dead weight, a clog upon the wheels of musical progress. Let them alone. They are "wise in their own conceit" and past redemption. That is the very reason, however, why you, intelligent readers, should take the initiative in the endeavor to cultivate a higher appreciation of the art of music. This you can do in many ways, but, for the present, since we have been talking of high-class concerts, let us confine our remarks to them. We have already hinted at their educational value—you understand it—it is therefore not necessary to dwell upon that. You are, however, many of you, so situated, living away from the large centers of population, and the remuneration which any great artist—say a pianist or a violinist—can ordinarily

expect from a miscellaneous audience who wish to be "amused" is so small in your town that they must perforce pass you by. You may be a good player yourself, or your son or daughter may be such. If so, you desire the more ardently to hear how this and that artist interprets the works with which you are already familiar—not necessarily to imitate them, but to broaden and vary your knowledge of the composition. Now, is there not in the very disadvantages of locality under which you labor the suggestion of a remedy? If you live in a town of moderate size, it is easy for you to know who feel as you do on the subject of music, to call them together, to organize into a society or club, whose members shall subscribe a certain amount that shall serve as a guarantee fund for the pay of such artists as may be desired from time to time. You can arrange musical *entertainments* (we use the word intentionally here) with home talent, which shall please while they benefit the public, and will be a source of income that can be expended upon the artists you may wish to employ, from a distance, for those concerts of a somewhat higher class which you now desire but cannot obtain.

Is this not worth while trying? If so, the sooner the better.

GETTING PAGANINI'S PORTRAIT.

LOVER'S miniature of Paganini stands out beyond all question as his finest work of art. It is that which exhibits him in the perfection of his later and higher style; in the force and balance of those graver and more substantial characteristics, that had gradually enlarged and dignified his early florid manner. It was also, for the period, a miniature of an unusual size, measuring six and a-half inches by six, having been painted on two pieces of ivory, the junction of which was cleverly effected at the edge of the painted table. Of a work which is so conspicuous, whether in respect to its merit or its results, one that achieved the double end of confirming its painter's fame in Ireland and establishing it in England, where it served both to introduce him and to show him in his strength, every incident is interesting, and not the least is the clever way in which its striking likeness was obtained. This is given by the writer of the sketch of him in the *Dublin University Magazine*, who records a visit to Lover's studio while the picture was in progress.

One of the secrets of success in portraiture is the conversational talent which enables the artist to get at the best expression of his sitters, and nothing can be pleasanter than the illustration of it than is afforded in this instance, when, by a compliment the most adroit, but apparently ingenuous, the painter so well contrived to rouse the animation of the musician.

"Paganini being rather dull," observed Lover to his friends, "I wished to excite his attention, so remarked to him the great beauty of a little *capriccio motivo* in one of his *concertos*, and then hummed the tune. Paganini cocked his ear.

"You have been in Strasbourg?" said he.

"Never," I replied.

"Then, how did you hear that air?"

"I heard you play it."

"No; if you were not in Strasbourg."

"Yes; in London."

"That *concerto* I composed for my first appearance in Strasbourg, and I never played it in London."

"Pardon me, you did—at the opera house."

"I don't remember."

"It was the night you played an *obligato* accompaniment to Pasta."

"Pasta!" he exclaimed, and his beautiful eye brightened at the remembrance of the night. As Rhoderic Dhu

"Felt the joy that warriors feel,
In foemen worthy of their steel,"

the great musician seemed to glow at the recollection of an occasion when two such artists stood together, and were mutually inspired by each other's excellence.

"Pasta!" he repeated, "how she sang that night!"

"Yes," said I, "and how you played!"

"Ah!" he exclaimed, with a shrug of satisfaction, "but that *motivo*. Yes, I did play it at the time, but only that once in London. You must be a musician, for it is not an easy air to remember."

"It was *encored*, signor," said I, with a complimentary bow; "and so I heard it twice."

"Aha!" said he, with another shrug of approval; "but still, I say, it is not easy to remember except by a musician."

And so Lover gained his point. Paganini was sufficiently excited to respond with a bright expression, and the animation thus aroused was easily sustained to the close of the sitting.

STAGE DEPORTMENT FOR MUSICIANS.

STAGE deportment is a very wide subject, and generally considered as belonging exclusively to the dramatic profession, but I think an informal talk upon the topic might be of equal interest to musicians. It is necessary to remember that after years of musical study a favorable impression upon an audience is due mainly to our personal bearing, and the mass will take the artist at his own valuation; that is, if the professional singer or pianist appear before an audience quaking with fear and dread, that lack of self-confidence is immediately transmitted to the audience, and it will require many measures of well-rendered music to regain the good-will of this audience.

If, on the contrary, the artist has received practical training in how to present himself before an audience in a natural, easy way, with complete control of the physical organization, he appears to say, "I bring to you the best I am capable of doing," and the audience will immediately recognize whatever he may do in an artistic manner. Every man and woman has his or her own carriage of the body, including constitutional and habitual movements, the former depending upon the form of the body and the latter upon habits of living. Many persons consider a certain manner natural to them which is only a fixed habit. Therefore all and each require some personal directions—not in the line of former methods of elaborate bows and postures for the concert stage, which in themselves were enough to intimidate the most courageous, but a well-bred deportment and a manner as gracious as if we were meeting friends in a drawing-room.

Surely all "stage fright," so called, is painful self-consciousness. When artists leave the green-room, how often you have heard them say: "I never know what to do with myself until I am seated at my piano or beginning my song, after which I am thoroughly at my ease;" while we as auditors are made well aware of their embarrassment.

I know of no class of people who come before the public who are so painfully embarrassed and frightened as musicians. It may be necessary to feel a sense of excitement in our desire and endeavor to please and to make a success, but it is thoroughly unnecessary to allow ourselves to suffer from "stage fright." Among musicians, this fear has several characteristics. First, the performer's entrance upon the stage, with the entire side line of the body visible, bearing the body as though he was walking toward a much-feared object, namely, with the torso drawn back, and as he turns near the front of the stage all that attracts the attention of the audience is the expanse of shoe-sole thrown into great prominence, followed by an utter lack of repose while standing, with a constant settling of the weight on the back heel, forming a barricade with his music between himself and the audience. When the soloist begins to sing, he immediately throws the glance of his eye toward the upper part of the room, where there is no possibility of meeting an interested face, and by this very position the vocalist will fail to project his tones and can never hope to have a free, open throat, for a perfect emission of tone. Before the song begins, the artist generally looks like a wooden creature, and after it is concluded, the facial expression is even more distressing in contrast to the feeling expressed in the song; whereas a song rendered by a small voice, with true individual expression, interests everyone. The artist will have the same manner for the stage as in private life, thoroughly natural and full of expression.

What is naturalness of manner? It depends upon one thing only—the entire absence of con-

sciousness of every member of the body. When I am conscious of the position and action of my hand or elbow, I am awkward in the extreme; but, if these members are hanging at ease from the shoulder, my movements with them will be graceful without an effort. All motions of the body are rhythmical, and any breaking of rhythm by conscious restraint ends in the same result to movements, as the violation of the same law in music. Consciousness is the enemy of all artistic purposes; the more self-surrender the greater the perfection of artistic power.

The pianist unconsciously has received more instruction in this subject of deportment than the singer, for, when seated, his position has been carefully corrected, and invariably the pianist commands your attention, even before he touches the key-board. But when he leaves the stage, he loses all power of "filling the stage." How small he appears, and it is an unusual occurrence if he arrest your attention, until his exit. Since our first and last impression of the artist is formed by his manner of bearing, stage deportment becomes an important subject, and to singers especially. Not that you should become artificial in manner, nor imitative, but that the true self should appear. Carry your body in the same position and with the same ease as you would on the street, and bow to the audience as to your friends.—F. J. ADAMS, in *The Voice*.

SCHOOLS OF MUSIC.

NOW can there be different schools of music, such as an English school, a German school, and an Italian, etc., when the scales are alike, the chords the same, and the same kind of instrument employed by all? What is meant by such distinctions?

Although this question takes us somewhat beyond the boundaries of newspaper discussion, I answer it the more readily because it carries within its correct solution matter bearing upon the success or the non-success of our efforts to cultivate a taste for music in those whom we have to teach. Let us understand, then, that our modern music is an extremely complicated, or more properly speaking, complex art. It includes within itself a variety of ingredients gathered from widely different sources and in many generations—from the Christian era, and before, until now. The foundation of our rhythmic system was laid by the Greeks. Our melody is a modern invention. Its expression is due to the preponderance of this, that or the other tone of the scale in it. For example, a melody in which the tone *La* preponderates will have a sad or a mournful character, one in which the fifth of the scale preponderates will have a bold character, one in which the third preponderates will be of a more tender character. Thus, it would be possible to write music by rule, and give it a certain appearance of expression, by keeping along the line of the natural expression of "tones in key." We cannot satisfactorily account for the scale. It has been developed by a long series of experiments; or, rather, it would be nearer the truth to say that it is the result of a great number of selections, made at different epochs, of tones out of Nature's infinite many, to answer the needs of the æsthetic faculties. When we analyze the relations of the tones of the scale to each other and to the key note, we find that there are three centers of development; the tonic, the subdominant, and the dominant. The seventh is in the scale for the purpose of serving as the third of the fifth, the fourth is there in order to make a chord of which the tonic shall be the fifth; the sixth is there in order to be the third in the subdominant chord. Now, the expression of these tones depends upon their relation to the tonic. The tone *D*, for instance, has no expression of its own; when it is in the key of *G* it is the "strong tone," in the key of *D* flat it is the "tender tone," in the key of *B* flat it is the "bold tone," etc. Whenever the key changes, the expression of the tone changes with it; nay, it changes even though the modulation into another key is only implied by the harmony, but is merely a passing modulation.

This natural expression of tones in key is intensified in modern music by means of the harmony, which, in simple music, keeps the key in sight; in the more elaborate, the key is apparently lost sight of for a longer or shorter time. But there was a time, not so very many years ago, when the expression of music was purely conventional. The Netherlands, for example, never arrived at the true expression of feeling by means of music, and never created works in this department that have been

counted beautiful. What they did was to invent a multitude of conventionalities of expression, artificialities of using music material, etc. For example, they thought it a principle not to attempt to compose a new work or a new movement unless they took a melody out of an old work as a foundation. This foundation served them more like an apron-string than anything else to keep them near their ancestors; for they did not cause it to appear in the sound of the music they wrote, but hid it away among the middle parts as a sort of buckram or stiffening.

The Italians were more natural in their ideas. When they wanted music they did not want hard work, hence, as soon as these Netherlands went down into Italy to exercise their art, they speedily became less artificial in their methods of composing, and gave rise to music having in it more of true expression. Thus, the Italian music of the early school of opera was symmetrical and natural in its structure to a degree not seen in that of the Netherlands masters.

When Germany began to take a hand in the development of music, a new series of modifications was set in operation. They began to enlarge the harmonic boundaries of the key, and to increase the number of chords belonging to it. This tendency has been evident enough in German music ever since the time of Bach, but the theorists have mostly regarded that only such chords belong to any key as can be made out of the diatonic tones of its scale. Whenever additional tones were introduced in order to form new chords, theory has generally regarded it as the evidence of a modulation. Nevertheless, the abundance of these modulations, where the impression of the key is not lost, has led some of the recent theorists, among whom is Professor Rieman, and probably the late Richard Wagner, to declare that any chord whatever belongs to a key that can be introduced without destroying the feeling of tonality. As long as the original tonic is felt as such, so long the key remains unchanged. Although this dictum is not in accordance with the authentic outgivings of musical theory upon the subject, it is nevertheless quite in the line of the development of which our modern music is the outcome. For, as already said, the reason for selecting these particular tones out of the infinite gradations of pitch included within the octave was purely an æsthetic reason. The correspondence of the tones selected with certain harmonic and mathematical ratios was an after discovery, and had nothing directly to do with the selection. Our scale was settled just as we now have it long before anybody knew of the harmonic relations involved in it. Hence, in referring the question of tonality and the permissible introduction of new tones to the æsthetic faculty, Rieman and his followers but refer it to the faculty which have presided over every step of the progress thus far. Hence, upon this point, as to exactly how much the key contains, there is likely to be a modification of theoretical formulas before very long.

Meanwhile, the disagreements concerning it are of a national or a quasi-national character. The English, especially the Welsh, the Irish and the Scotch, take narrow views of this, and their music consists of comparatively few chords. It is in melody that the music of the Celts is strong. Such tunes as "Annie Laurie," "The Harp that once thro' Tara's halls," etc., are types of the music that appeals to the heart without any explanation or artificial cultivation. It is the same with melodies not so good, considered in respect to the correspondence of their intended expression and the natural expression of the tones of the scale, occurring in them. "Way down on the Swanee Ribber" is an example in point. It appeals to every hearer. One reason why a melody of this kind sounds so much more significant when sung slowly, very slowly, is that this affords the natural expression of the tones, depending upon their place in key, time to be felt by the listener. Were it not for this, every melody would be more inspiring when sung fast enough to intensify its rhythm.

Italian music differs from this of the English in two respects mainly: it is less varied harmonically, the minor chords being not so much dwelt upon as is usual with the music of Celtic origin; the other peculiarity is its fondness for melodic embellishment. Roulades and fancy notes are introduced for the purpose of illustrating the beauty of the singer's voice. But in so far as Italian music has depth to it, it is like that of the English, depending upon the same qualities of the natural expression of tones in key for its effect upon the hearer.

German music is more multiform in character. There is a wider range of chords employed. Not only all the chords that can be made from the

diatonic tones of the key, but also many others of a more or less chromatic character, occur in compositions where an English or an Italian composer would never think of using them. Now, these "chords in key" have their own characteristic expression as well as "tones in key." It is this that the German masters have found out, and have contributed to the common stock of musical expression. Wagner performed wonders in this direction. In his operas, while there are short bits of melody of exquisite beauty, it is rare that there is a strain of eight or sixteen measures in the same key. Wagner does go out of key, and he intends to do so, or, at least, he seems to intend to do so. He said long ago that the circle of the keys needed to be brought nearer together. This is what he did in many parts of his works. But there are places where Wagner produces beautiful effects by means of chords and successions of chords. There is a wonderful example of this in "The Valkyrie," in the second act, where Brundage appears to Siegmund and forewarns him of his death. I do not know of another passage where such a weird and strange effect is produced by means apparently so insignificant. When it is analyzed, it will appear, I doubt not, that all these effects are due to the use of chords in their places in key. There is no theory upon this subject at present formulated, unless the Tonic Sol-fa teachers have one; this would not be unlikely, for it is to them that we owe very much of all that we know respecting the true expression of tones of the scale in key.

Thus, it appears that as to their ingredients, and especially as to the relative preponderance of their ingredients, there are different schools of music reflecting the peculiarities of national taste. The English taste is for melody supported by chords. You find this in the first piece of English music you take up; its chordal character is conspicuous as compared with the music of German origin. German music hardly ever escapes from more or less of contrapuntal spirit, and it is always richer in the harmonic treatment than the average English piece. America has no taste and no school of composition of her own. The people's melody of the Moody and Sankey and the S. C. Foster variety is a dilution of the English, having the same kind of melodic cadences and the same dependence for its expressive qualities upon the natural expression of tones in key.

It is true that all these ingredients have now been turned into one common hopper, and the cultivated music of every other country shows much that belong to other countries. Even Verdi, he who wrote those brazen melodies of "Travatore," shows in his latest works the influence of his farthest competitor, Richard Wagner. Still, the original cast of the nationality is not to be overlooked. It remains true that there is no good composer whose works could be possibly mistaken for anything else than the work of one of his own nationality.* The German Händel wrote Italian operas in Italy, but their success depended upon their having in them qualities of originality which were German. It is the same with French music, which has in it much of the German and something of the English. Perhaps the prevailing characteristic of French music is its daintiness, that which is also a prevailing characteristic in almost everything that the French do.

Now, in the slow melodies of Beethoven there is something curiously English. The Celtic cadence is wanting; but the dependence upon the true expression of the tones of the melody, according to their respective places in key, is unmistakable. It is this which renders those melodies so impressive when played separately from their connection and when rearranged for other instruments. Wherever they may be given, they preserve their expression, if only the instrument giving them has within its powers the ability to sustain notes and to intone them accurately in pitch.

The foundation of musical taste is a taste for melody, in the sense that I have been speaking of in this connection. Upon this foundation all the culture of Beethoven and Mozart depended. Their music is true to the æsthetic faculties—the same faculties which, in a long process of experiment and induction, selected the tones which should go into the scale. They have a correspondence with what we may call the folk-tone, that is, with the ability of the average man to appreciate music that is not explained to him.

It should not escape our attention, however, that there is another type of musical formation not resting upon this simple quality of melody. I refer to what I have elsewhere called the thematic

*We must take issue with this statement. In a later issue, we may discuss this question briefly.—ED. KUNKEL'S MUSICAL REVIEW.

work of all modern writers, especially of Schumann, for instance. Such a piece as the 7th Novelletto, Op. 21, has no melody in its first part; instead of this, a melodic idea is turned over, with imitations and harmonic transformations, into something which is truly expressive and which commends itself to the æsthetic faculties when it has been heard a few times [although the process will take longer in proportion to the hearer's obtuseness upon the harmonic side]. This mode of treatment rests upon the German discoveries or intuitions of harmony, of which I was just speaking. This is the key to all the music of Wagner. The elements of musical expression are first *melodic* [the natural effect of tones in key upon the cultivated musical ear]; second, these are modified to almost any extent by harmonic treatment [which is only carrying out of the meanings involved in the effect of tones in key]; and third, rhythm, which, although acting upon lower faculties of the musical endowment, is, nevertheless, not to be despised as a resource for strengthening the bonds of unity in instrumental music, and imparting a rhythmic sweep to long movements, without which their length remains their most obvious characteristic.

Perhaps, in closing this long but inconclusive essay, I would do better to emulate Schumann's discretion in cases where he had intended to compose sonatas, and call it a "fantasy," in order to discount the reader's censure of its want of logical conclusiveness; in spite of which, I trust that it will be found to possess a certain proportion of ideas.—W. S. B. MATTHEWS, in *Etude*.

THE "MEANING" OF MUSIC.

THE art of music is becoming cultivated in our country to an extent which must eventually exercise an important influence upon the character of our people. In the meanwhile our literature of music, or rather upon music, is so comparatively insignificant that it is well to be pardoned, if, in the form of mere sketches, those who have the advancement of that art at heart occasionally endeavor to make clear to the understanding also the peculiar sphere of this art.

Above all other questions regarding music we constantly hear repeated this one: What does this piece of music express? Now it should be apparently clear to all that this question is utterly inadmissible, if it presupposes the answer to be given in words. The only legitimate answer to that question would be to play the piece of music to the questioner, and then tell him, "What you feel now is the meaning of this piece of music." It is true he may reply: "I have no definite feeling; I do not seize the effect of the music; it seems to me merely a mass of confused sounds." But to this you answer: "Then, if you really have a desire to know what this piece of music expresses, begin to study music, make your feelings easily susceptible to the flow of melody, the modulations of harmony and the variations of a theme. Learn to trace the fundamental theme throughout all its varied forms, to distinguish between it and another possible assistant themes; in short, endeavor to gain that complete command over the world of sounds which enables a cultivated musician to seize at the first hearing the so-called 'meaning' of a piece of music, which to less cultivated ears seems also a confused mass of sounds."

There is no other way of getting at the meaning of music, and if there were, the whole art of music would be superfluous. It is just as impossible to express the meaning of music in words as it is to express in words what sweetness, bitterness, fragrance, anger, love or affection mean. Not everyone has the power to become impressed at the first time by the taste of sweetness, or the scent of roses, or the feeling of love; and there is no way possible of making him impressible thereby other than by cultivating his sensibilities. It may take a coarse-natured man many years to learn to distinguish accurately between scents, or to become sensible to the various tastes in a French dish; or, if these similes should seem objectionable, though they are altogether appropriate, to distinguish between the feeling of awe which a temple, for instance, inspires, and the feeling of fear at the commencement of a battle.

But it is this very power to distinguish between our feelings,—this not merely susceptibility to music,—but power to reproduce the feelings created, and in reproducing to distinguish them, upon which true "understanding" of music is based. The great trouble is that such words as this "understanding" or "meaning" have been applied

when speaking of music without remembering that an understanding through the intellect is out of the question, except so far as the *art form* is concerned.

A written or spoken sentence I understand when I am able to reproduce the thought of which it is the expression. The reproduction is effected in this way. Each spoken word, or written word, as it falls upon my senses, I inwardly reëmit to myself, and until I so reëmit it I am not conscious of, do not hear, the words spoken. For this reason, to be a rational, i. e., free being, I must be active. But if an influence is exercised upon me, for instance, through the speaking of another person, I am passive. Yet I cannot be altogether passive, or I cease to be a rational being. Hence to be rational it is necessary that the spoken word should have no influence upon me unless I reproduce it; and unless I am thus, in the same undivided moment, active and passive. Only on this presupposition is it possible for rational beings to influence each other, or, in other words, to live together. Now, through a habit of hearing or reading in a certain language, this reproduction becomes an easy matter; it is very difficult at first, because our senses must grow accustomed to distinguish between the most delicate variations of sound, or, in other words, we must first get control over our senses. But in this reproduction sound affects us not for its own sake. Conscious that every word uttered is merely the representative of some object, previously agreed upon, our mind in reproduction only grasps at this meaning; except in poetry, where the musical element makes itself also valued.

Hence a person, hearing music for the first time, is like a man who has been deaf and suddenly is rendered capable of hearing. All the sounds seem a confused mass. He cannot reproduce them as yet, has not got control over his senses sufficiently. Gradually he obtains this control, and can reproduce—him internally—a phrase of a melody, perhaps a whole song. As he hears more music he grows more and more familiar with the manner of movement in music, becomes capable of hearing both the melody and the harmony, of distinguishing between the theme and accidental adornments; and if he, moreover, learns the rules of composition, becomes capable of appreciating the exquisite skill displayed by the composer in elaborating his musical "thought," to make use again of an improper expression,—for a musical thought is *music*, and nothing else, cannot be translated into words, consists merely of tones moving in peculiar rhythm and peculiar height or depth,—when he has so far advanced that he has the power of reproducing immediately, even in the most complicated piece of music, the true order of sounds, as internally heard by the composer of that piece when composing it,—then he can be said to "understand" music, just as we say a man has understood an author, when, in reading his works, he can reproduce the order of thoughts as they occurred to the writer.

But has music no other significance than order of tones, no other meaning than a rhythmical and melodious succession and harmonical sounding together of tones? This question will naturally occur here to those who wish to claim for music a meaning other than its own; naturally, because the question arises from a proper desire to discover in every phenomenon of human life a universal character, and because the questioner presupposes that this pure tone-life, this pure movement of sounds, lacks that universal character. The presupposition once annulled, the question no longer is justifiable.

It is very wrong to call certain faculties individual because in certain individuals they appear pre-eminently, and then are called talents or genius. Every faculty may be developed in every individual not only to an ordinary degree, but so as to constitute genius. A person with no natural talent for singing may become not only a good, but an excellent, singer; may develop a most powerful voice. People with no rhythmical predisposition may be made most accurately sensitive to rhythm. Short stubby fingers may be made to do excellent service on the piano. People with no talent for smelling may cultivate delicate susceptibility to scent. Every sense given to mankind may be thus developed to a high degree; and the reason is, that to cultivate a sense it is only necessary to direct your attention to it. We are all sensitive to smell, to sound. The only question addressed to us as free rational beings is: Do you want to smell, or to hear? If you do, you must pay attention to it, for you are a free being. Every free rational being, therefore, and hence every rational being, has thus the power of cultivating any sense; and there is no degree of excellence to which a free

rational being may not aspire to cultivate his senses; for, by directing his attention to it, he not only cultivates the receptivity of the senses, and also their productivity since the latter always accompanies the former. Through freedom, therefore, every faculty becomes universal, and without freedom all faculties are individual; for each human being is born in a peculiarly predisposed condition. He may develop his thinking powers, or his powers of feeling; but neither powers develop of themselves. Those who hold that only thinking is the universal characteristic of men are, therefore, essentially in error. Some men, it is true, are born with pre-eminently faculties for thinking, and others with pre-eminently faculties for feeling; but it is altogether a matter of freedom whether the former desires to become a philosopher or a musician, and *vice versa*. Demosthenes was decidedly not born an orator; Fichte decidedly not a philosopher; Goethe assuredly not a dramatic poet. *All the powers of the eye are universal*; they exist as powers in every individual; and need only the attention of freedom directed upon them to be developed out of dormant unconsciousness into clear self-control. Very few—the fewest of all—individuals develop their faculty of thinking; and even with those who have, it is just as impossible to say whether an individual has understood your demonstrations, as it is to say whether he has understood your music. It is entirely a matter of self-consciousness to say, in either case, whether he has produced correctly.

Tone-life having therefore the same validity for each human being as sight or language, and requiring knowledge of its laws and susceptibility to its effects only to the same degree as poetry, philosophy or mathematics, the demand that it should have another significance than its own falls away, and becomes just as absurd as if you were to demand that numbers should have another significance than their own. True, we can give to numbers a certain meaning, can make algebraic characters signify certain substances; but if they are so to have another significance than their own, it must have been previously agreed upon, and must be so mentioned.

When Beethoven characterizes his symphony as pastoral, he of course agrees beforehand that you are to accept the tones with a certain significance attached to it; and when a composer writes music for words, in songs, oratorios, operas, etc., he also agrees, beforehand, that his music shall not be accepted at its own worth merely, but as expressive of the words. In fact, in either case, you have not pure music; but music combined with other arts. Thus in the opera are combined the arts of music, of singing, of pantomime, of scenery and of the drama. In witnessing an opera, therefore, you rarely get *pure* musical enjoyment. In songs we have three arts combined, music, singing and poetry. Works like the Pastoral Symphony, Liszt's Symphonic Poems, and, indeed, all musical works written with a view to illustrate specified subjects, partake more or less of this mixed character. They are not pure works of music, inasmuch as in hearing them you are called upon, not only to give yourself up to the effect of the music alone, but also to keep in mind the specified subject. In other words the composer of such music comes before you not only as a musician, but also as the interpreter of specified subjects into music. The piece of music may be excellent, and the interpretation poor, or *vice versa*.

Quite different is the case with pure works of music, as in the form of sonatas or symphonies; they have reached their highest degree of development, and, in the works of Beethoven, their greatest perfection. In these works we have music for its own sake, a pure tone-life, which cannot express itself in words, because it is only music, which can be apprehended only by the complete musical reproduction of the works within us.

But how does this tone-life originate within us, and what is the relation to the life of our other faculties? We have already had occasion to compare it to the life of our other senses, of smell, taste and sight. Every sense is not only receptive, but also productive; and in corresponding ratio to its development can it produce independent life. A well-cultivated taste can produce new tastes, and the whole science of gastronomy rests upon this faculty. So also can scent be produced. Well-cultivated power of sight enables the painter to see the figures and colors of his picture before he has put a single touch to the canvas. The cultivated power of hearing enables the composer in the same manner to create out of nothing the wonderful melodies and harmonies of his art-work. Now as every state of the mind has its peculiar expression in the other arts, melancholy in painting, for instance, expressing itself in more gloomy colors, so also has every state of the mind its pecu-

liar musical expression; and the composer who wishes to write an adagio must determine himself to produce the peculiar state of mind that *adagio* may require, and then to listen internally to the melody it may seek to express itself in. If he remains within this mood, and does not change it arbitrarily, then his piece of music will be a full expression of that mood; and if reproduced by another person in precisely the same order of sounds it must necessarily produce the same mood. That other person can no more feel joyousness than he can when he looks at a melancholy picture, and reproduces that as the painter saw it. If, however, the composer arbitrarily changes his mood, he can of course no longer be understood by the listener from the music itself; that is to say, the music itself will not produce in a listener the same change which arbitrary reflection produced in the composer; and either the piece of music will remain unintelligible,—a musical contradiction, a faulty work of music,—or it will require word-explanations from the composer.

Thus it is well possible for a listener to musically understand the "Scene by the Brook" from Beethoven's "Pastoral Symphony," although he does not know that the music is to express the feelings awakened by such a scene. But as soon as the birds' voices come in, the work of music needs an explanation. The musical thought itself requires no cuckoo, no nightingale, no quail; and hence, when you hear the notes of these birds, you naturally say: This is musically unintelligible; either Beethoven made a great mistake, or he must tell us in words what the whole previous music meant.

Take another example: In the F minor sonata of Beethoven we have three movements; the first wildly restless, the second a solemn andante, and the third, again, a furious allegro. Now these moods succeed each other naturally. After the first wild storm of tones, the hearer will feel the same necessity for a quiet andante which Beethoven felt; and the musical arrangement of this andante is again such as to gradually impel a more violent outbreak. Had the andante been arranged otherwise, the third and final movement would have been more or less arbitrary. It might, for instance, have breathed a more joyous, triumphant character.

But, to show what an arbitrary arrangement of a work of music would be, imagine that Beethoven had placed the first movement of this F minor sonata between the first and second movements of his great G major sonata,—one of the most cheerful, deliciously-humorous sonatas he has written. Those first and second movements are at present connected by a quiet, gentle, graceful adagio, which flows perfectly natural from the first movement, and leads to the third. Imagine this andante supplanted by the first, or even by the second, movement of the F minor. No musician but would have pronounced it out of place! For there would be no musical conversion, no connection of key, of rhythm, of melody, or of general construction, and hence no psychological connection.

To understand music it is necessary to cultivate knowledge of the art of music and to hear music; to understand painting it is necessary to study the art of painting and to cultivate the gift of sight. All our faculties are equally sanctified; and he is the greatest of men in whom all are equally developed.

A. E. KROEGER.

KNABE PIANOS FOR EXECUTIVE MANSIONS.

Messrs. Wm. Knabe & Co. have just furnished to Gov. Beaver, of Pennsylvania, a beautiful upright grand piano, ordered by him for the executive mansion at Harrisburg. The case is of artistic style in rich variegated rosewood, and the instrumental part of the highest order of merit, with a tone of very rich and sympathetic quality, and a touch of remarkable ease and elasticity. A very fine concert grand was supplied by them recently to Gov. Fitzhugh Lee, for the executive mansion at Richmond, Va., which, excepting on some of the outside ornamentation of the case, is a fac-simile of the celebrated White House Knabe grand, the piano of the President's mansion, described in our columns heretofore.—*Baltimore American*.

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No name is better and more pleasantly and widely known than that of Mr. J. A. Pozzoni. For years he has made himself famous by the elegant perfumes and complexion powder that bears his name, the latter having found its way to the belles of Paris, Germany and London. Everybody admires beauty in ladies. Nothing will do more to produce or enhance it than a use of Mr. Pozzoni's preparations.



OUR MUSIC.

"POLO" (Galop de Concert—Duet).....*Dinkgrave*.

Our readers will see that we are redeeming our promise to give them duets from month to month. In our last issue we gave them "Our Boys," a very effective piece—this month we give them another which is even better in that respect. This galop, for effect, can justly rank with the justly celebrated "Jolly Blacksmiths," by Jean Paul. It is not very difficult, and can be played well by good pupils who have had from one to one and a-half years' tuition.

"MINUET IN E♭" (Op. 20, No. 6).....*Kroeger*.

This composition appears here for the first time, but can be had in sheet-music form by the time this number reaches our subscribers. It is an unusually graceful number, of a high order of merit, and will doubtless become popular with the better class of pianists.

"CHIDE ME NOT" (Mädchenlied)...*Meyer-Helmund*.

Meyer-Helmund is not as yet very widely known in this country, although he is well and favorably known in Germany. He has written quite a number of graceful songs, the one here given being a fair sample of his best vein. He is also the author of the words—not much to boast of. The English version made for our readers is believed to be more singable than any other extant.

"TWINKLING STARS" (Morceau de Salon)...*G. Lezzi, S.J.*

This composition was dreamed by the composer. He dreamed that he was at home, a child again, in sunny Italy, while his sister sat at the piano at her practice. Presently, she played the first strains of this piece—he followed with the next theme, and so on to the end. Just what the end would have been, however, he never knew, for just as he reached it, he was awakened by a tremendous crash of thunder. A storm was raging out of doors, and it was doubtless out of the noise of the wild conflict of the elements that the semi-conscious brain of the Reverend gentleman had framed this delicate picture of peace. He jotted the piece down upon the spot, and, later, added, as best he could, the interrupted close.

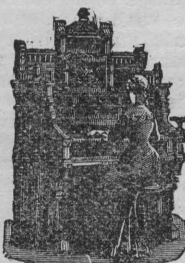
"GONDOLIERA" (No. 1 of Venezia e Napoli).....*Liszt*.

This (one of the numbers of Kunkel's Royal Edition) is one of Liszt's most famous compositions. It is a great favorite with all first-class pianists. It will well repay study at the hands of those who are able to master its moderate difficulties.

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GONDOLIERA.

Nº I. from Venezia e Napoli.

F. Liszt.

Quasi Allegretto ♩. - 100.

una corda e tranquillo. pp

sempre piano. pp

Moderato ♩. - 72. *sempre dolcissimo.*

pp *ppp* *p tre corde.* *pp*

The image displays a page of a musical score for a piano. It is divided into two main sections: 'Quasi Allegretto' and 'Moderato'. The 'Quasi Allegretto' section is in 6/8 time and features a single melodic line in the right hand with intricate fingerings and a simple accompaniment in the left hand. The 'Moderato' section is in 4/4 time and includes a 'tre corde' (pedal) section where the right hand plays chords. The score is written for a single piano, with various dynamic markings and performance instructions throughout.

The performer may play either cadenza; one or the other must be omitted. Liszt usually played
cadenza II.
Cadenza I. *Veloce leggerissimo.*

Cadenza I. Veloce leggierrissimo.

Musical score for "The Rose Tree" (No. 100). The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#), and the time signature is 2/4. The tempo is marked "Allegretto". The score begins with a treble clef and a key signature of one sharp. The first measure is a whole note chord (F#4, A4, C5). The melody starts on G4. The score includes various musical notations such as slurs, ties, and dynamic markings. The dynamics are marked as *pp* (pianissimo) and *ppp* (pianissimissimo). The score concludes with a double bar line and a repeat sign.

Musical score for "The Rose Tree" (No. 100). The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#), and the time signature is 2/4. The tempo is marked "Allegretto". The score begins with a treble clef and a key signature of one sharp. The first measure is a whole note chord (F#4, A4, C5). The melody starts on G4. The score includes various musical notations such as slurs, ties, and dynamic markings. The dynamics are marked as *pp* (pianissimo) and *ppp* (pianissimissimo). The score concludes with a double bar line and a repeat sign.

Cadenza II.

8

p

veloce.

leggierissimo.

Red.

A musical score for the song 'The Rose Tree'. It features two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The lower staff is a bass clef with the same key signature and time signature. It contains a bass line with eighth and sixteenth notes, and several measures with fingerings indicated by numbers 5 and 6. The score is divided into measures by vertical bar lines, and some measures are grouped by slurs. The overall style is that of a traditional folk song transcription.

A musical score for a piece titled "L'Allegretto e tranquillo". The score is written for two staves, likely piano and violin. The key signature is one sharp (F#), and the time signature is 3/4. The music features a series of eighth-note patterns, often beamed together in groups of four or five. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The tempo/mood is indicated as "L'Allegretto e tranquillo". The score includes various musical notations such as notes, rests, and dynamic markings like "pp".

dolcissimo e tranquillo.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of two systems. The first system has a piano introduction marked "Pia." and a vocal entry marked "Voc.". The second system has a piano introduction marked "Pia." and a vocal entry marked "Voc.". The piano part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The vocal part features a melody with eighth and sixteenth notes. The score is written on a grand staff with a treble and bass clef. The piano part is written on a grand staff with a treble and bass clef. The vocal part is written on a single staff with a treble clef. The score is written in a historical style with a decorative border.

First system of musical notation, measures 1-4. The music is in treble and bass staves with a key signature of three sharps (F#, C#, G#). It features complex rhythmic patterns with many sixteenth and thirty-second notes. Fingerings are indicated by numbers 1-5. The word "Ped." appears below the first and third measures.

Second system of musical notation, measures 5-8. Measures 5 and 6 contain a long, flowing melodic line in the treble staff with many slurs and ties. Measures 7 and 8 show a more rhythmic pattern. The word "un poco marcato." is written below measure 6. The word "Ped." appears below measures 5, 7, and 8.

Third system of musical notation, measures 9-12. Measures 9 and 10 continue the melodic line from the previous system. Measures 11 and 12 show a rhythmic pattern. The word "Ped." appears below measures 9, 11, and 12.

Fourth system of musical notation, measures 13-16. Measures 13 and 14 continue the melodic line. Measures 15 and 16 show a rhythmic pattern. The word "Ped." appears below measures 13, 15, and 16.

Fifth system of musical notation, measures 17-20. Measures 17 and 18 continue the melodic line. Measures 19 and 20 show a rhythmic pattern. The word "Ped." appears below measures 17, 19, and 20.

Sixth system of musical notation, measures 21-24. Measures 21 and 22 continue the melodic line. Measures 23 and 24 show a rhythmic pattern. The word "sempre più diminuendo." is written below measure 23. The word "Ped." appears below measures 21, 23, and 24.

8

First system of a musical score in G major (one sharp). The right hand features a rapid sixteenth-note scale starting on G5, followed by a series of chords. The left hand plays a steady eighth-note accompaniment. Fingering numbers 1-5 are indicated for the left hand.

8

Second system of the musical score. The right hand continues with a descending scale and chords. The left hand has a few rests followed by a descending line. Dynamics include *ppp* and *pppp*. A fermata is placed over the final measure of the right hand.

quieta.

Third system of the musical score. The right hand plays chords with a descending line. The left hand has a steady eighth-note accompaniment. Dynamics include *p* and *pp*. The instruction *dolcissimo. armonioso.* is written below the left hand. A fermata is placed over the final measure of the right hand.

8

Fourth system of the musical score. The right hand plays chords with a descending line. The left hand has a steady eighth-note accompaniment. Dynamics include *pp*. A fermata is placed over the final measure of the right hand.

8

Fifth system of the musical score. The right hand plays chords with a descending line. The left hand has a steady eighth-note accompaniment. Dynamics include *ppp*. The instruction *sempre più diminuendo.* is written above the left hand. A fermata is placed over the final measure of the right hand.

8

Sixth system of the musical score. The right hand plays chords with a descending line. The left hand has a steady eighth-note accompaniment. Dynamics include *ppp*. A fermata is placed over the final measure of the right hand.

POLO.

GALOP DE CONCERT.

by
Leon Dinkgreve.

Transcribed as Duet by Carl Sidus

Con Bravura $\text{♩} = 100$.

Secondo.

The musical score is written for piano and bass. It consists of five systems of staves. The key signature is two sharps (D major), and the time signature is 2/4. The tempo is marked 'Con Bravura' with a quarter note equal to 100 beats. The score includes various dynamics: *f* (forte), *mf* (mezzo-forte), *cres.* (crescendo), and *sf* (sforzando). Pedaling instructions are marked as 'Ped.' with asterisks. Fingerings are indicated by numbers 1-5 above the notes. The piece concludes with a strong *sf* chord.

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POLO.

GALOP DE CONCERT.

by

Leon Dinkgreve.

Primo.

Transcribed as Duet by Carl Sidus

Con Bravura $\text{♩} = 100$.

The musical score is arranged in five systems, each containing a piano (left) and treble (right) staff. The key signature is D major (two sharps) and the time signature is 2/4. The tempo is marked 'Con Bravura' with a quarter note equal to 100 beats per minute. The score includes various musical notations such as dynamics (f, cres.), articulation (Ped., asterisks), and fingerings (numbers 1-5). The first system begins with a forte (f) dynamic and a piano pedal (Ped.) marking. The second system continues with a forte (f) dynamic and a piano pedal (Ped.) marking. The third system includes a piano pedal (Ped.) marking and a crescendo (cres.) marking. The fourth system includes a piano pedal (Ped.) marking and a crescendo (cres.) marking. The fifth system includes a piano pedal (Ped.) marking and a crescendo (cres.) marking.

Secondo.

First system of musical notation. The right hand features a series of chords with fingerings 4 2 1, 5 3 1, 4 2 1, and 5 2 1. The left hand has a steady eighth-note accompaniment. Pedal points are marked with 'Ped.' and asterisks at the beginning and end of the system.

Second system of musical notation. The right hand continues with chords and fingerings 5 3 1, 5 2 1, 4 2 1, 5 2 1, 5 2 1, and 4 2 1. The left hand includes a 'cres.' (crescendo) marking. Pedal points are marked with 'Ped.' and asterisks.

Third system of musical notation. The right hand features chords with fingerings 5 4 2, 5 3 1, 5 2 1, 4 2 1, and 5 2 1. The left hand has a steady eighth-note accompaniment. Pedal points are marked with 'Ped.' and asterisks.

Fourth system of musical notation. The right hand continues with chords and fingerings 4 2 1, 5 2 1, 5 2 1, 4 2 1, 5 4 2, and 5 3 1. The left hand includes a 'mf' (mezzo-forte) marking. Pedal points are marked with 'Ped.' and asterisks.

Fifth system of musical notation. The right hand features chords with fingerings 5 2 1, 5 2 1, 4 2 1, 5 3 1, 4 2 1, 5 3 1, 5 4 2, and 5 3 1. The left hand includes a 'cres.' (crescendo) marking. The system ends with a 'p' (piano) marking and a descending scale. Pedal points are marked with 'Ped.' and asterisks.

Sixth system of musical notation. The right hand features chords with fingerings 3 2 1, 5 3 1, 4 2 1, 5 4 2 1, 4 2 1, and 5 3 1. The left hand includes a 'f' (forte) marking. The system concludes with a final chord and a descending scale. Pedal points are marked with 'Ped.' and asterisks.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes fingerings, slurs, and a "Ped." (pedal) marking at the end. The title "The Rose Tree" is written in a decorative font at the top right.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a single melodic line with a piano accompaniment. The melody is written on a single staff with a treble clef. The piano accompaniment is written on a grand staff (treble and bass clefs). The score includes a key signature of one sharp (F#) and a time signature of 2/4. The melody features a series of eighth and sixteenth notes, with a final measure containing a whole note. The piano accompaniment consists of a simple harmonic pattern in the bass and a more complex pattern in the treble. The score is marked with "cres." (crescendo) and "f" (forte). The piece concludes with a double bar line and a repeat sign.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first six measures of the piece, and the second system contains the remaining five measures. The music is written for a single melodic line on a treble clef staff and a single bass line on a bass clef staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line provides a simple harmonic accompaniment, primarily using quarter and eighth notes. The score includes various musical notations such as slurs, ties, and dynamic markings. The first measure of the first system is marked with a '3' above the staff, indicating a triplet. The second measure of the first system is marked with a '2' above the staff, indicating a pair. The third measure of the first system is marked with a '3' above the staff, indicating a triplet. The fourth measure of the first system is marked with a '2' above the staff, indicating a pair. The fifth measure of the first system is marked with a '3' above the staff, indicating a triplet. The sixth measure of the first system is marked with a '3' above the staff, indicating a triplet. The first measure of the second system is marked with a '3' above the staff, indicating a triplet. The second measure of the second system is marked with a '2' above the staff, indicating a pair. The third measure of the second system is marked with a '3' above the staff, indicating a triplet. The fourth measure of the second system is marked with a '2' above the staff, indicating a pair. The fifth measure of the second system is marked with a '3' above the staff, indicating a triplet. The sixth measure of the second system is marked with a '3' above the staff, indicating a triplet. The score also includes a 'Ped.' (Pedal) marking at the beginning of the first system and a 'f' (forte) marking at the beginning of the second system. The piece concludes with a final measure in the second system, marked with a '3' above the staff, indicating a triplet.

[illegible][illegible]

Trio.

Secondo.

First system of musical notation. The upper staff (treble clef) contains a series of chords, mostly triads, with fingerings 4 2, 5 2 1, 4 2 1, 4 2 1, and 4 2 1. The lower staff (bass clef) contains a continuous eighth-note accompaniment. Dynamics include *p* (piano) and *f* (forte). Pedal markings (*Ped.*) and asterisks (*) are present under the lower staff.

Second system of musical notation. The upper staff continues with chords and fingerings 4 2, 5 3 1, and 5 3 1. The lower staff continues with the eighth-note accompaniment. Dynamics include *p* and *f*. Pedal markings and asterisks are present.

Third system of musical notation. The upper staff contains chords with fingerings 4 2, 5 2 1, 4 2 1, and 4 2 1. The lower staff continues with the eighth-note accompaniment. Dynamics include *p* and *f*. Pedal markings and asterisks are present.

Fourth system of musical notation. The upper staff contains chords with fingerings 4 2, 3, 5, and 5. The lower staff continues with the eighth-note accompaniment. Dynamics include *mf* (mezzo-forte) and *cres.* (crescendo). Pedal markings and asterisks are present.

Fifth system of musical notation. The upper staff contains chords with fingerings 4, 5, 4, 1, 3, 4, 3, 1, 5, 4, 2, and 4. The lower staff continues with the eighth-note accompaniment. Dynamics include *mf* and *f*. Pedal markings and asterisks are present.

Sixth system of musical notation. The upper staff contains chords with fingerings 3, 5, 4, 1, 3, 4, 3, 1, 5, 4, 2, and 5. The lower staff continues with the eighth-note accompaniment. Dynamics include *mf* and *f*. Pedal markings and asterisks are present.

Trio. **Primo.**

This musical score is divided into two main sections: **Trio.** and **Primo.** The **Trio.** section consists of four systems of piano accompaniment, each with a treble and bass staff. The first system begins with a *mf* dynamic, followed by a *f* dynamic, and ends with a *mf* dynamic. The second system also follows this pattern. The third system begins with a *f* dynamic and ends with a *mf* dynamic. The fourth system begins with a *f* dynamic and ends with a *f* dynamic. The **Primo.** section consists of two systems of piano accompaniment. The first system begins with a *mf* dynamic and ends with a *f* dynamic. The second system begins with a *f* dynamic and ends with a *f* dynamic. The score includes various musical notations such as fingerings (1-5), slurs, and pedal markings (*Ped.*). There are also asterisks (*) at the end of some systems, possibly indicating repeat signs or specific performance instructions. The key signature is one flat (B-flat), and the time signature is 4/4.

Secondo.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, treble and bass clef, in a key signature of one flat (B-flat). The tempo is marked "Allegretto". The score begins with a treble clef and a key signature of one flat. The first staff contains a melody with various notes and rests, including a triplet of eighth notes. The second staff contains a bass line with various notes and rests, including a triplet of eighth notes. The score is divided into measures by vertical bar lines. The piece concludes with a final chord in the bass staff.

5 2 1 4 2 1 4 2 1 4 2

f *f* *p*

Ped. *Ped.* *Ped.* * *Ped.* *

Musical score for "The Rose Tree" in 3/4 time. The score is written for a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The tempo is marked "Allegretto". The score includes a piano introduction, a first ending, and a second ending. The first ending is marked "cres." and "mf". The second ending is marked "f" and "mf". The score includes various musical notations such as notes, rests, and dynamic markings.

The musical score is for a piece titled "The Merry Widow" (Die lustige Witwe). It begins with a piano introduction in 3/4 time, marked "Andante". The introduction features a bass line with triplets and chords, and a right hand with chords. The waltz section is in 3/4 time, marked "Allegretto". It features a melody in the right hand and a bass line in the left hand. The score includes fingerings, pedaling, and dynamic markings.

The musical score for 'The Merry Widow' waltz is presented in two staves. The top staff is for the piano, featuring a complex melody with many beamed eighth and sixteenth notes. Fingerings are indicated by numbers 1-5 above the notes. Dynamics include *f* (forte) and *mf* (mezzo-forte). The bottom staff is for the violin, with a simpler accompaniment of quarter and eighth notes. Fingerings are indicated by numbers 1-5 below the notes. Dynamics include *f* (forte). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.

8. *mf* *f* *Ped.* *Ped.*

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first five measures of the piece, and the second system contains the next five measures. The music is written for voice and piano. The voice part is in treble clef, and the piano accompaniment is in treble and bass clefs. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *f* (forte) and *mf* (mezzo-forte). Pedal points are indicated by 'Ped.' at the end of measures 2, 3, 4, and 5. Fingerings are shown with numbers 1-5 above or below notes. The piece concludes with a double bar line and a repeat sign.

8

mf *f* *f*

2 3 2 3 2 4 4 1 3 2 4 1 2 3 5 2 3 1 2 3 5 2 3

2 5 2 4 2 4 3 1 4 1 4 3 2 1 4 3 2 1 3 2

The musical score is for a piece titled "The Merry Widow" by Franz Lehár. It is in 2/4 time and G major. The score is divided into two main sections: a piano introduction and a vocal melody. The piano introduction is marked with a "Ped." (pedal) and a "f" (forte) dynamic. The vocal melody is marked with a "Ped." (pedal) and a "f" (forte) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Secondo.

5 2 1 4 2 1 5 4 2 5 3 1 5 2 1

mf

1 5 2 5 3 5 2 5 1 5

Ped. *

5 2 1 4 2 1 5 3 1 4 2 1 5 3 1 5 4 2 5 3 1 5 4 2

animato.

1 3 3 3 3 3 3 2

5 3 1 5 4 2

3 2 3 4 1 5

4 2 1 5 4 2 4 2 1

4 3 2

5 4 2 4 2 1

f sempre cres. e accel.

f ff

Ped. *

Primo.

The first system of musical notation for the 'Primo' section. It consists of a grand staff with a treble and bass clef. The key signature is two sharps (F# and C#). The music features a series of eighth and sixteenth notes, often beamed together. Fingering numbers (1-5) are indicated below the notes. A dynamic marking of *f* (forte) appears in the middle of the system. Pedal markings 'Ped.' with an asterisk are placed below the bass staff. A bracket with the number '8' spans a group of notes in the treble staff.

animato.

The second system of musical notation for the 'animato' section. It continues the grand staff notation with treble and bass clefs. The key signature remains two sharps. The tempo is marked 'animato.' above the staff. The notation includes various note values and beaming. Fingering numbers are present. A dynamic marking of *f* is visible. Pedal markings 'Ped.' with an asterisk are in the bass staff. A bracket with the number '8' is present in the treble staff.

The third system of musical notation. It continues the grand staff notation. The key signature is two sharps. The music features a series of eighth and sixteenth notes, often beamed together. Fingering numbers (1-5) are indicated below the notes. A dynamic marking of *f* is visible. Pedal markings 'Ped.' with an asterisk are in the bass staff. A bracket with the number '8' is present in the treble staff.

The fourth system of musical notation. It continues the grand staff notation. The key signature is two sharps. The music features a series of eighth and sixteenth notes, often beamed together. Fingering numbers (1-5) are indicated below the notes. A dynamic marking of *f* is visible. Pedal markings 'Ped.' with an asterisk are in the bass staff. A bracket with the number '8' is present in the treble staff.

The fifth system of musical notation. It continues the grand staff notation. The key signature is two sharps. The music features a series of eighth and sixteenth notes, often beamed together. Fingering numbers (1-5) are indicated below the notes. A dynamic marking of *f* is visible. Pedal markings 'Ped.' with an asterisk are in the bass staff. A bracket with the number '8' is present in the treble staff.

The sixth system of musical notation. It continues the grand staff notation. The key signature is two sharps. The music features a series of eighth and sixteenth notes, often beamed together. Fingering numbers (1-5) are indicated below the notes. A dynamic marking of *ff* (fortissimo) is visible at the end of the system. Pedal markings 'Ped.' with an asterisk are in the bass staff. A bracket with the number '8' is present in the treble staff.

sempre cres. e accel.

MENUET.

(Op. 20 - N^o 6.)

E. R. Kroeger.

Tempo di Menuet $\text{♩} = 60$.

1.

mf

Ped. *

2.

cres.

f

dimin.

mf

Ped. FINE. *

1. 2.

Ped. *

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TRIO.

mf

Ped. * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* *

mp

Ped. * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* *

dim.

Ped. * *Ped.* *

Repeat from the beginning to Fine

CHIDE ME NOT.

(MÄDCHENLIED.)

Erik Meyer-Helmund

Allegretto ♩ - 160.

Mut - ter, Müt - ter - chen, ach sei nicht bö - se, dass ich in den

Moth - er, dear - est moth - er, cease your chid - ing O'er my harm - less

The first system of the musical score is in G major (one sharp) and 4/4 time. It consists of a vocal melody and a piano accompaniment. The vocal line starts with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, and G5. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. Fingering numbers are provided for both hands.

Wald ge - gan - gen, Mut - ter, Müt - ter - chen, die Sonn'schienen hel - le und die klei - nen

wood - land roam - ing Thro' the leaves the sunbeams bright were glid - ing, Bird - songs filled the

The second system continues the melody and accompaniment. The vocal line has a more active eighth-note pattern. The piano accompaniment includes some chords and moving lines. Fingering and dynamic markings like 'p' (piano) and '>' (accent) are present.

Vög - lein san - gen!

for - est's gloam - ing -

The third system concludes the piece. The vocal line features a descending eighth-note scale. The piano accompaniment includes a section marked 'l.h. mf' (left hand, mezzo-forte) and another marked 'l.h. pp' (left hand, pianissimo). The system ends with a final chord and a fermata over the vocal line.

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Ach!

Mut - ter, Müt - ter - chen, ach sei nicht bö - se

Ah! Moth - er, dear - est moth - er, cease your chid - ing

will dir stets ge - hor - sam sein Mut - ter Müt - ter - chen die Sonn' schien hel - le

Speak the word and I will mind, Thro' the leaves the sunbeams bright were glid - ing

Schmetter - lin - ge kos - ten im Son - nen - schein!

Brightwing'd but - ter - flies rode up - on the wind.

Und ich muss es dir ge - ste - hen, meinen Liebsten fand ich dort;

Moth - er dear, I must confess it, There I met a hunt - er brave,

s'ist ein jun - ger schmücker Jä - ger, an ihn denk' ich im - mer - fort!

My true lov - er, and you guess it, Heart and all to him I gave -

Ach! Mut - ter, Müt - ter - chen, ach sei nicht bö - se will dir stets ge - hor - sam sein.

Ah! Moth - er, dear - est moth - er, cease your chiding Speak the word and I will mind,

Mut - ter, Müt - ter - chen, die Sonn'schienen hel - le, Schmetterlinge kos - ten im Son - nen - schein!

Through the leaves the sunbeams bright were gliding Brightwing'd butterflies rode up - on the wind.

TWINKLING STARS.

REVERIE.

G. Lezzi S.J.

Moderato ♩ 108.

The musical score is written for piano in 3/4 time, marked Moderato (108 beats per minute). It consists of five systems of music, each with a treble and bass staff. The key signature is one flat (B-flat). The score includes various musical notations such as slurs, ties, and fingerings (1-5). Pedal markings ('Ped.') are placed below the bass staff at the beginning of several measures. A first ending bracket labeled '8' spans measures 14-16. A 'rit.' (ritardando) marking appears above measure 20, followed by a 'a tempo.' marking above measure 21. A double bar line with repeat dots is used in measure 24. A small asterisk (*) is placed below the bass staff in measure 25. The score concludes with a final cadence in measure 28.

First system of musical notation, featuring treble and bass staves. The music includes fingerings (e.g., 2 1, 4 1, 5 2, 4 1, 3 2, 4 1, 3 2, 3 1, 3 2, 3 1) and pedaling instructions (Ped.).

Second system of musical notation, featuring treble and bass staves. The music includes fingerings (e.g., 5 2 1, 3 1, 5 2 1, 5 4 1, 3 1, 4 1, 3 1, 4 1, 3 1, 4 1, 3 1) and dynamic markings (*f*, *mf*, *f*, *p*, *f*). Pedaling instructions (Ped.) and asterisks (*) are present.

Third system of musical notation, featuring treble and bass staves. The music includes fingerings (e.g., 4 3, 1 2 3 2 3, 2 3 4 2 3) and dynamic markings (*p*, *rit.*, *p*). Pedaling instructions (Ped.) are present.

Fourth system of musical notation, featuring treble and bass staves. The music includes fingerings (e.g., 4 3 2 3 5, 3 2, 2 1 3 2 1 3, 2 4 3 2, 1 5 2 4 3, 4 1 3 2 3 5, 3) and pedaling instructions (Ped.).

Fifth system of musical notation, featuring treble and bass staves. The music includes fingerings (e.g., 4 2 1, 3 2, 2 3 2 1, 5 4 3 2 1 3, 1 3 2 4 1 2 3, 4 2 1 2 3, 4 1 3 2 3 5, 3 2, 3 2) and dynamic markings (*rit.*, *a tempo.*). Pedaling instructions (Ped.) are present.

Sixth system of musical notation, featuring treble and bass staves. The music includes fingerings (e.g., 5 3 2 1 3, 2 4 3 2, 1 5 2 4 3, 4 1 3 2 3 5, 3 2, 2 1 3 2 3 5, 4 1 3 2 3 5, 3 2, 3 2) and pedaling instructions (Ped.).

dolce.

p

Ped. *Ped.* *Ped.* *Ped.* *

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *

Ped. 5 4 2 *Ped.* *

Ped. *

8

l.h.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many beamed sixteenth notes and fingerings (1-5). The bass staff provides harmonic support with chords and single notes. Pedal points are indicated by "Ped." below the staff.

Second system of musical notation. It includes a measure marked "8" with a dashed line above it. The tempo changes to "a tempo" and "rit." (ritardando) is indicated. The melodic line continues with intricate fingerings. Pedal points are marked "Ped.".

Third system of musical notation. The melodic line features various fingerings and beamed notes. The bass staff continues with harmonic accompaniment. Pedal points are marked "Ped.".

Fourth system of musical notation. The melodic line shows a change in key signature to one flat (B-flat major or D minor). The bass staff continues with harmonic accompaniment. Pedal points are marked "Ped.".

Fifth system of musical notation. The melodic line continues with complex fingerings and beamed notes. The bass staff provides harmonic support. Pedal points are marked "Ped.".

Sixth system of musical notation. It begins with a measure marked "8" with a dashed line above it. The melodic line features a series of beamed sixteenth notes. The bass staff continues with harmonic accompaniment. Pedal points are marked "Ped.".

GLUCK.

THE great composer, the centenary of whose death has been celebrated,* was in many senses an epoch maker. The leading ideas which inspired those memorable works of his, which were the living embodiment of his principles, had been advocated before his time, and the theory was outlined by Benedetto Marcello in a work entitled "Teatro alla Moda," published in 1720; but Gluck was the first composer who gave these ideas practical effect in the tangible shape of opera. Like many other reformers, Gluck made some failures before he made a success; but like all true and earnest men, his failures set him thinking, forced his thoughts inwards, and led him to choose deliberately the path which he would carve out for himself. His earlier operas were well received—indeed it was on account of such success as these operas met with that he was asked to come to London in 1745, to compose operas for the Haymarket Theatre. It was here, and not with the earlier works alluded to, that he failed. None of the operas composed for that theatre succeeded. Handel, in his blunt style, called Gluck's music detestable, and said that he knew "no more counterpoint than his cook." Truth to tell, these works had no originality: and his failure in London led him to the conclusion that Italian opera, as he knew it, was nothing better than a concert, for which the drama furnished the excuse. Gluck returned to Vienna, studied much, and thought more and at length began to write operas which contained the germs of those distinctive qualities for which he afterwards became so famous. He began to study aesthetics as connected with his art, acquired several languages, learnt something of the literature of various lands, and cultivated the society of intellectual men and women. His "Telemacco," brought out at Rome in 1750, and "La Clemenza di Tito," produced at Naples in 1751, were separated by a great gulf from all he had previously done, and these two operas furnished much material for the later "Armide" and "Iphigénie en Tauride." In these latter operas the parts are linked together; there is no writing of fine music for the sake of fine music, but the score closely follows each situation, and the music is pre-eminently adapted to bring out the meaning of the text. Padre Martini said Gluck combined in his dramas "all the finest qualities of Italian and many of those of French music, with the great beauties of the German orchestra." "Iphigénie en Aulide" inaugurated a new epoch in the history of French opera. "This severe and deeply conceived work," says M. Gustave Chouquet, in Sir George Grove's Dictionary, "transports us bodily into Greece; it is pervaded throughout by an antique atmosphere, of the days of Sophocles rather than of Euripides. What a bold innovation is the overture, with the inexorable voice of the oracle making itself heard, and with the striking unison passage, which at once forces the ruling thought of the drama into notice, while it closely connects the music with the action on the stage! Then, again, how grand, how just, how pathetic is the declamation of all the airs! . . . How skillfully he brings in his short incisive symphonies, and how much effect he produces by syncopation! How appropriately he introduces the orchestra to emphasize a word, or to point a dramatic antithesis!" In his "Orphée" Gluck makes the oracle of Apollo utter its inflexible decree on a repeated note which most forcibly portrays "the immutability of the infernal deities." In short Gluck's plan was to make music do something more than merely please the ear—he desired that it should "point a moral and adorn a tale." He brought his genius to bear upon the work, and put into the mouths of his heroes "accents suited to their sentiments and to the spirit of the times in which they lived." He made the sensuous side of music subservient to the purpose he wished it to serve. If the situation called for tenderness he could be tender, but he did not put soft and amorous passages into the mouth of an angry hero. M. Chouquet, speaking of the letters Gluck wrote to authors whose good will he wished to obtain, says, "In this, as in more important points, how like is Gluck to Wagner!" He ought rather to have said, "How like is Wagner to Gluck," for it is beyond controversy that Gluck opened up the path in which Wagner elected to walk, and that Wagner has gone much farther along that path than Gluck would ever have dreamt of doing. The two are alike only within a very narrow limit. They are at one in the idea that music and drama are two parts of one coherent whole; but they are not alike in their mode of giving practical effect to

* Christoph Willibald von Gluck was born on July 2nd, 1714, and died on November 15th, 1787.

that idea. Gluck was always clear; Wagner is often turgid. If Gluck had too little counterpoint, Wagner had too much, and in his "Nibelung's Ring" often piles theme upon theme to such an extent that "music" is not the word by which to describe the result. Gluck was natural; Wagner was at times preternatural. Gluck did just enough; Wagner did too much. It is not our purpose to detract from Wagner's undoubted genius, but in our mind there is no doubt that, the principles of both men being much on the same lines, Gluck kept his genius well under control, while Wagner threw the reins on the neck of his rampant steed, which eventually ran away with him. The leit-motiv is a good servant but a bad master; Gluck made it serve him, and kept it in its place; Wagner was its bond-slave. Any careful student of the works of both will admit the justice of comparison.

Let Gluck speak for himself as to his purpose, as his operas speak of the way in which that purpose was effected. The following passage is from the statement prefixed to "Alceste":—

My ideas was that the overture ought to indicate the subject and prepare the spectators for the character of the piece they are about to see; that the instruments ought to be introduced in proportion to the degree of interest and passion in the words; and that it was necessary above all to avoid making too great a disparity between the recitative and the air of a dialogue, so as not to break the sense of a period or awkwardly interrupt the movement and animation of a scene. I also thought that my chief endeavor should be to attain a grand simplicity, and consequently I have avoided making a parade of difficulties at the cost of clearness; I have set no value on novelty as such, unless it was naturally suggested by the situation and suited the expression; in short there was no rule which I did not consider myself bound to sacrifice for the sake of effect.

If any candid reader of this passage will take an opportunity of studying "Siegfried" or the "Götterdämmerung," he will put a great space between Gluck and Wagner in everything but the leading idea with which each set out as a reformer. —Musical Standard.

OPERA IN THE VERNACULAR.

SO accustomed are our people to hear the great operas as sung in Italian, even when the singers like Adelaide Phillips, Patti, Kellogg, Valda, are born to the English tongue, that we fancy, says *The Art Journal*, that all grand operas are Italian in origin, and everywhere sung in that mellifluous tongue. But such is not the case.

French composers write for French librettos, and German composers for German. Wagner wrote Lohengrin, not in Italian, though it is so often sung in Italian, but in German. Gounod's Faust was not written in either German or Italian (though the story is German, and the performance here is either German or Italian), but in French, his own language.

Balfe wrote his Bohemian Girl, in English, for England, yet there are those who "can't abide that opera in English."

Italian opera may indeed be heard in Paris, at lesser establishments; but if you go to the Grand Opera House, you always hear French. Go to the Royal Opera in Dresden, and you hear German. Go to San Carlo, at Naples, or the Scala, at Milan, and you hear Italian. How do they manage with operas not written in their own tongues? They sing translations, of course—just what we ought to have, and insist upon. People listen to Star of the North or Martha in English, and affectedly declare they like the original Italian so much better—ignorant that the original of Meyerbeer's and Flotow's opera is French, and that they have probably never heard these operas in the original. Wagner did not write the Flying Dutchman in Italian, but in German.

Opera will not be on the right American footing till we can go and do likewise,—till we can hear the opera commonly in our vernacular, reserving foreign renditions, as we reserve foreign plays, for occasional and exceptional side-dishes. We translate Schiller's tragedy of William Tell. Why not translate also Rossini's operatic version on the same story? More than half the charm of Salvini's and Bernhardt's acting is lost by our unfamiliarity with their speech. The plot we may follow, but a thousand niceties of phrase we lose. Away with pretense! The libretto is an intrusive nuisance; and even cultivated audiences of English talkers, do not, can not, take in a strange tongue as if it were their mother's milk. To this we tend—operas of all nationalities to be given in our native dialect.

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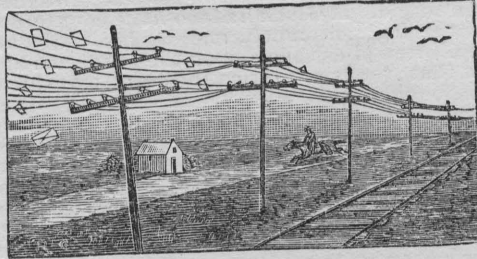
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BOSTON.

BOSTON, December 19, 1887.

EDITOR KUNKEL'S MUSICAL REVIEW:—The music has run in blocks this month. We have had it at wholesale. Everybody has been seized with a mania to give a series of concerts. They are no longer satisfied with a single musical recital. Messrs. Klindworth, Maas, Faelton, Heinrichs, Winch, the Kneisel Quartette and a host of others have been giving sets of from two to six concerts each, and all the clubs have added the commencement of their series. Professor Klindworth is certainly very great as a musician, but he is by no means equally so as a pianist. Perhaps I had built up too many expectations, but I was certainly unprepared for the spasmodic style of his playing, and at times there were badly blurred passages. I liked him, however, much better in Chopin's works than in those of Beethoven. Mr. Maas played splendidly at his opening concert in Miller Hall. His performance of Schumann's great Fantasia in C was magnificently broad and noble. In the ensemble work with string quartette the performance was also perfect. I was much impressed with a Romanza from Mr. Maas' Violin Concerto (solo part finely given by Mr. Kneisel) which seemed to me the finest composition he has yet given forth. I had the opportunity of studying the score while at Gloucester with the composer, during the summer, and found it remarkably fine. Mr. Faelton finished his series of concerts (spoken of last month) in excellent style. By the way, the only celebration of Beethoven's birthday in Boston, was due to Mr. Faelton, who gave a nominal programme, with the assistance of Messrs. Mahr, Rotoli and Elson, and some advanced pupils, at the New England Conservatory of Music, December 17. There are concerts almost every night at the Conservatory, and I do not attempt to chronicle them, but as this was the only recognition of Beethoven's birthday, I send the programme:

Address by Mr. Louis C. Elson.

Selections from Beethoven's Works.—LARGO AND RONDO, from Piano Sonata, D-major, Op. 10. No. 3. *Mr. A. B. Allison.* ALLEGRO, from Piano Concerto, C-major, Op. 15. *Miss Eva Alden.* (the Orchestral Accompaniment played on a Second piano by Mr. Carl Faelton). Song, "In questa tomba," *Miss Flora Finlayson.* (Piano Accompaniment: Signor Augusto Rotoli). SONATO for Piano and Violin, D-major, Op. 12, No. 1. ALLEGRO CON BRIO. *TEMA CON VARIAZIONI.* RONDO ALLEGRO. *Miss Edna Lewis and Mr. W. H. Chessman.* (Ensemble Class of Mr. Emil Mahr). ALLEGRO CON BRIO, from Piano Concerto, C-minor, Op. 37. *Miss Fannie Payne.* (the Orchestral Accompaniment played on a Second Piano by Mr. Carl Faelton).

Messrs. Petersilea and Elson are to give a series of educational concerts down town next month, in which analytical remarks will be given regarding each number of the programme, thus helping the auditors "to dilate with the proper emotion" a new idea in Boston. Mr. Heinrichs (assisted by Miss Walker) gave three very musical programmes made up of German *Lieder* during the month. He made a fine impression, but I found his Erl King too distorted to suit my taste, and as I follow the version of my esteemed teacher—the lamented August Kreissmann—I have a reliable standard in the matter. Mr. Winch gave Italian, German and English songs, and was received enthusiastically by a fashionable audience. He sometimes sings a bit too sentimentally, but is a valuable concert singer for all that. Mr. W. L. Whitney, the son of the great Myron, assisted at the first concert. He has, like his father a fine bass voice, which he uses artistically. I did not altogether like his performance of Reinecke's "Schoene Kellnerin" (the finest set of drinking songs in the German language) for he took them too fast. I have heard Kapellmeister Reinecke give the accompaniments to some of these (in his pleasant home in the Querstrasse in Leipzig) and they gain by a slower tempo in some of the numbers. Perhaps I was prejudiced by the terrible translations given on the programme. Let me give a sample:

"DER KIRCHGANG."

Will ich in die Kirche gehn,
Bleib' ich bei dem Keller stehn;
Zugeschlossen ist das Thor,
Aber sieh', wer sitzt davor?
Zu der schönen Kellnerin
Setz ich auf der Bank mich hin,
Darf sie schenken keinen Wein,
Darf sie doch mir freundlich sein.

Kind, ein freundliches Gesicht
Ist ja keine Sünde nicht.
Kann ich sitzen fromm bei dir
Ist's wie in der Kirche hier.
Von der Kirche sprech' ich auch,
Will es so des Sonntags Brauch
Von dem heiligen Altar,
Von dem grün bekränzten Haar;
Stille, Stille!

Stille, still! wer weiss wie weit
Von uns Beiden ist die Zeit,
Wo uns Gott der Herr bescheert,
Was uns besser beten lehrt!

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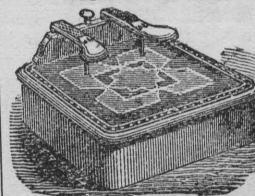
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THE WALK TO CHURCH.

On my way towards the church,
By the tavern I make a halt.
Some one sits before the door;
If I stop 'tis all her fault.
Lovely hostess of the sun,
Tho' I may not drink to-day,
Friendly talk we still may have,
That shall while the hours away.

Child, a look of kind regard
Is no sin, be sure of that,
And tho' Sunday it were hard,
If we dared not speak of love,
I will talk of sacred things,
Fitted to the holy day;
Of the altar and the mass,
Pilgrim-like, in amice gray.
Softly! Softly!

Hush, my love! who knows how near
Is the time for both of us;
When the words of prayer appear
All that we can listen to!

You will note the beauty of the rhymes in the English version.

The Kneisel Quartette need no praise from any one, for they have won a reputation second to no string quartette on this side of the water. Their performance is the perfection of ensemble work. They rehearse like beavers at work, and the result is evident in every concert they give.

The Symphony Orchestra have gone on a short Southern tour, and have left us for a week without a Symphony. For a Bostonian to be without a Symphony on Saturday is as unusual as to be without beans and brownbread on Sunday. But we have survived. The Symphony concerts were rather light this month, as if to make the parting easier. One great concert, however, was that of two weeks ago, when Spohr's Consecration of Tones (which has been called the consecration of semi-tones on account of its constant chromatics) was given with Beethoven's Eroica Symphony. Of course when earthen pot and iron kettle clash, it is bad for the pot, and therefore, spite of the ingenuity and the melodic grace of the first work, the Heroic Beethoven Symphony caused it to seem very tame. Yet Spohr looked down upon Beethoven! The "Consecration" is what the symphony might have been if composers had kept to the Haydn lines of construction. As it is the Beethoven works overshadow the earlier type of symphonies, as the Cologne Cathedral overshadows the pretty hotels around it. Next week the Symphony Orchestra returns and barbarously insists on giving a concert on Christmas eve, which jars somewhat on the feelings of

MUSIC IN ST. LOUIS.

The performance of Dvorak's "Spectre's Bride" last month, was sufficiently important and meritorious to deserve mention, and the omission of a notice by us was quite unintentional—the result of a slip of memory. At this late day we will not dilate upon the event. The work is a meritorious one, the music highly descriptive of the text. Miss Henrietta Beebe (Mrs. Lawton) and Mr. W. H. Lawton of New York and Mr. Geo. Wiseman of St. Louis, taking respectively the solo, soprano, tenor and baritone solos, which were all given in good style. The work of Mr. Wiseman was particularly clean and musicianly. Mr. Otten had his orchestra and chorus well in hand and both did excellently, the result being one of the very best performances ever given by the Choral Society. It is to be sincerely regretted that the audience was not much larger.

The famous pianist, Mme. Rive-King gave two concerts at Memorial Hall on December 17 and 18, to good audiences. The programmes for the two concerts were the following:

PROGRAMME FOR FIRST CONCERT.—NICODE, Sonata, op. 19. a. Allegro affettuoso. b. Adagio. c. Menuetto. d. Allegro agitato. HADYN, Song, "My Mother Bids Me Bind My Hair." SGAMBATI, "Prelude," A-minor. SAINT-SAENS, Tocatta F# Minor. KROEGER, Elfenreigen (Dance of the Elves), op. 17. SCHUMANN, Song, "He the Noblest." LISZT, Rhapsodie Hongroise, No. 12. BECKER, Song, "Spring Tide." SAINT-SAENS, 2nd Concerto, op. 21. a. Andante sostenuto. b. Allegro Scherzando. c. Presto. Orchestral Accompaniment on a second Piano by Charles Kunkel. The vocal numbers by Mrs. Will. J. Evans, Soprano.

PROGRAMME FOR SECOND CONCERT. NICODE, Variationen und Fuge über ein Original Thema, op. 18. BACH, Song, "My Heart Ever Faithful." CHOPIN, a. Berceuse, op. 57. b. Andante and Rondo, op. 16. MEYER-HELMUND, Songs a. "Maiden's Song." b. Warning. SMITH, Gavotte. STRAUSS-RIVE-KING, Waltz, "Wiener Bon Bons." RIVE-KING, Gems of Scotland. TOURS, Song, "Because of Thee." LISZT, Hungarian Fantasia. Orchestral Accompaniment on a Second Piano by Charles Kunkel. The vocal numbers by Mrs. Will. J. Evans, Soprano.

That Mme. King played well is a matter of course. We doubt whether she could play badly, if she tried, but she played, it seemed to us, with more than her ordinary dash and added to her magnificent technique that element of re-creative imagination, of which we speak editorially elsewhere in this issue, which stamps a performance as truly artistic. Mrs. Evans is a lady of prepossessing appearance, with a pleasing voice, but evidently only a limited experience of the concert stage. She was, of course, over-shadowed by Mme. King, and appeared to be conscious of the fact—a feeling which doubtlessly robbed her of a part of her power as a singer.

The first concert of the 1887-8 series of the Mendelssohn Quintette Club, was given at Memorial Hall on the evening of December 13—a good audience in attendance. The following was the programme:

1. QUARTETTE (Op. 49), Mozart, a. Allegro. b. Andante. c. Menuetto. d. Allegro Vivace. 2. ALTO SOLO, "Daylight is Waning," Maliberti, Mrs. Oscar H. Bollman. 3. VIOLIN SOLO, Concerto, Mendelssohn, a. Allegro Appassionato. b. Andante. c. Allegro Vivace, Mr. Geo. Heerich. 4. QUARTETTE, a. Kinderstuecke, Mendelssohn; b. Moment Musical, Schubert. 5. ALTO SOLO, "Fly Birdling, Through the Verdant Wood," Hoffman, Mrs. Oscar H. Bollman. QUINTETTE, op. 49, Becker. a. Allegro. b. Adagio. c. Allegro.

What business the badly arranged Kinderstuecke had upon this programme, it is difficult to see. The Becker Quartette (the only novelty on the programme) seemed to us more learned than interesting. The best rendered of the concerted numbers was the opening quartette. Mr. Heerich played his solo in magnificent style. Mrs. Bollman sang as usual, that is to say, very well.



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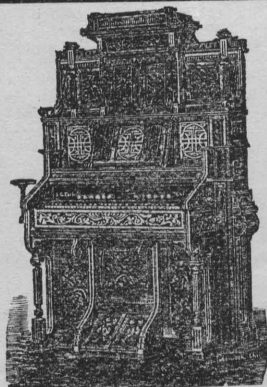
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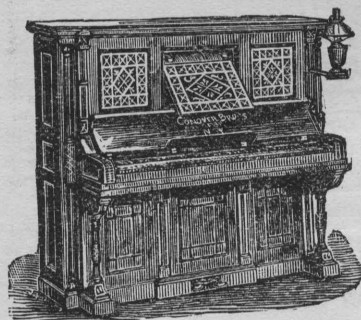
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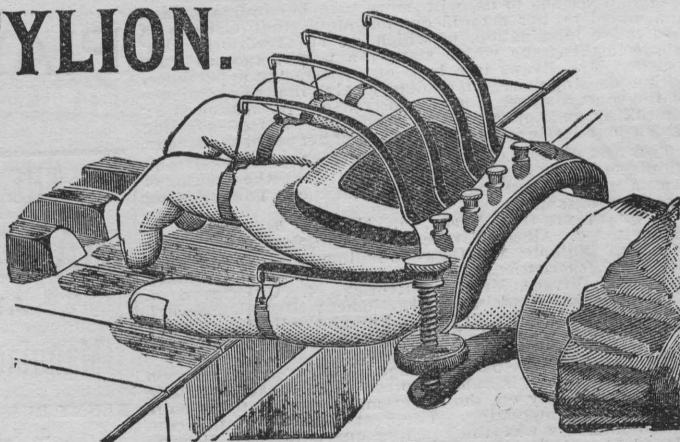
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MAJOR AND MINOR.

Musical Items has ceased to be published. We regret it, for it was a well-edited little journal and in the hands of a more competent publisher would have been a success.

LONDON has 425 music halls, with a total seating capacity of 200,000, about 75,000 more than the capacity of the sixty theatres, so that a natural conclusion would be that the music hall is the popular form of music with the British public.

THE *Song Friend* says: "In the past eight years many music journals have 'bobbed up serenely,' but their meteoric tails have faded from view in many cases. If there is not a 'felt want' for a paper it becomes the editor's duty to make the 'want felt.' If he fails in this, the 'sinews of war' will soon effervesce and the white flag must float from the outer walls." We'd like to see the "meteoric tails" whose "sinews of war" so rapidly "effervesce" that as a result, a "white flag must float from the outer wall." Brother Straub is now entitled to put a Mc or an O' before his name, for he has outdone the Irish barrister who exclaimed: "Your Honor, I smell a rat—I see it floating through the atmosphere—but I'll nip it in the bud."

DIFFICULTIES have arisen between the authorities of the National Conservatory of Music and Mme. Irma di Murska. Confiding in the potency of Mme. di Murska's name as a magnet, and in the ability of the lady to impart to students the vocal execution which in years bygone startled and delighted Europe and America, an engagement of eight months was given her, the monthly salary for her services as principal instructress in the conservatory being fixed at \$1,000. The salary due Mme. di Murska for the month of November—the first month of her engagement—was forwarded her before she sailed for New York. Since her arrival all sorts of discoveries have been made, many of the pupils have declined continuing their studies under her direction, and, in brief, the breach has become so wide that it may be found impossible to bridge it over.—N. Y. Sun.

It is a well-established fact that our personal and distinguishing characteristics enter into the smallest acts of our lives, and are expressed in the minutest and most insignificant things we do. So the individualities of touch are as various as are the dispositions and character of each and every one of us. By careful and analytical study of the playing of those who are recognized as the world's foremost representatives of the art of piano-forte playing, we discover that no two of them are exactly alike, each one possessing some special, specific and personal trait, which marks him out and distinguishes him from the others. Indeed, the wide difference in the style of players of acknowledged superiority is apparent to a casual observer. Some may be classified as dramatic and others as lyric—some as heroic and grand, others as delicate and graceful; some are brilliant and startling, others sympathetic and expressive, some take by storm, while others gently win their way in an insinuating and tender manner. There are Niagaras and there are beautiful fields and flower gardens, and combinations of every possible degree and variety.—Wm. Mason.

We grieve to have to confess that Mr. Charles Kunkel sometimes engages in rash wagers. It was but an hour ago (December 23) that "ye editor" and Mr. Victor Ehling, the well-known pianist, chanced to meet at the office of Kunkel Brothers, while Mr. Kunkel was opening his last morning mail. He picked up a letter postmarked "Chicago," and recognizing it as coming from Mr. W. S. B. Matthews, he said: "Gentlemen, I will bet you a bottle of Koehler's best Sect Champagne that this is an order for music and that I can name three of the pieces ordered. Now Mr. Ehling and 'ye editor' are strictly moral and much opposed to betting, but they did not like to be 'bluffed' and the bet was accepted. Here was Mr. Kunkel's guess: "Waltz in A^b, Moszkowski; Polonaise in E, Liszt; Rigoletto, Liszt"—and here is the order: Rubinstein Valse Caprice in E^b; Kammerlei Ostrow, and melody in D; Liszt Consolation in D^b; Grieg Suites Norges, No. 1 and 2, and Godard Gavotte, op. 16. Mr. Kunkel now thinks of going to guessing school. He and Mr. Ehling drank the wine while we looked on disconsolately sipping seltzer. But Mr. Ehling says the wine was excellent indeed.

"So-CALLED picturesque music has always been credited with an intention to rival the brush; it has been supposed that it aspired to paint the aspect of the forest, mountains, or the meanderings of a brook through the meadow—this was the supposition of a gratuitous absurdity.

"It is very evident that things entirely objective are out of the province of music, and that the merest tyro in the art of painting could, with one touch of the brush, better depict a landscape than the most consummate musician, with all the resources of the most magnificent orchestra at his command.

"But these very objects, in their effect upon a soul of a certain calibre—these subjective objects, if I may thus express myself, transformed into reverie, meditation, ecstasy—do they not possess a singular affinity with music? And does not music, in its turn, know how to produce them in its own mysterious language? Must we conclude that because the rigorous have taxed the introduction of the quail and the cuckoo in the Pastoral Symphony as puerile, Beethoven was, therefore, in error, in endeavoring to place the picture before the soul of a smiling landscape, a happy country, a bucolic festival, suddenly interrupted by an unexpected storm? Does not Berlioz, in his "Harold Symphony," vividly bring before us mountainous scenes, and the religious effect of bells gradually dying away amongst tortuous paths?

"Can any one pretend that, to render poetic music a vehicle for the expression of human passions—rage, love, despair—it is indispensably necessary to seek the aid of some stupid refrain of a romance, or an explanatory libretto?"—Franz Liszt on Robert Schumann.

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Two very common faults which an organist has to contend with in congregational singing are singing out of tune and dragging. How can he remedy them? A congregation is more liable to get flat than sharp, and when a fall in tone is discovered, means should be immediately applied to correct it, or it may get so bad as to be generally observable. The best plan is to draw all the foundation stops, and thus obtain a solid volume of tone. If it happens in a hymn, it is well at the end of the verse to sustain the chord rather more than usual, to draw the attention of those in fault to the flattening. This will generally cure it, especially if the following verse is begun fairly loud by the organist. If the voices become sharp, the quickest remedy is to get the voices down to *piano* or *pianissimo* even, for in nine cases out of ten the fault is the result of singing too loudly. The above cure for flattening sometimes answers equally well to remedy sharpening.

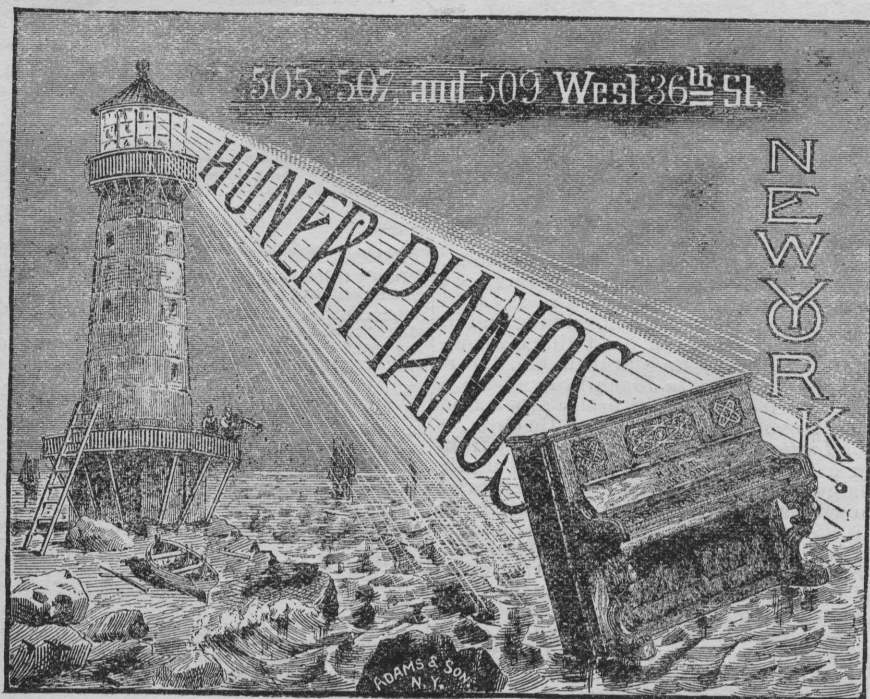
AN IMPORTANT DISCOVERY.—A journal (*L'Italia*) published in Rome gives an account of a recent discovery which has especial interest. In the course of excavations beneath the Church of the Apostles St. John and St. Paul the workmen discovered two apartments of a Roman house of the fourth century, one of which, seven meters long by four wide, was believed to be the tablinum. "The most curious feature was that in the tablinum, in addition to pagan paintings in the taste of the time, such as animals, hippocampi, festal scenes, and allegorical decorations, there were other paintings of a Christian character. One represented Moses taking off his sandals to ascend the mountain and receive the tablets of stone, a design similar to that found at Saint Calliste. The second is a woman in the attitude of prayer, clothed in a long robe, a veil on her head, a collar of pearls around her neck. This is the first time that there have been found in a Roman house, in its 'noble' part, paintings in the Christian sentiment—paintings which up to the present time have been met with only in the catacombs."

MALIBRAN could speak fluently French, English, Italian and Spanish. Her conversation was replete with imagination, originality and grace. When in rapid conversation, her vivacity carried her away, and if she could not immediately recollect a particular word in the language in which she happened to be speaking, she would immediately resort to another language for a term to express her meaning. "We have heard her," says the writer, "in the same evening sing in five different languages, giving with equal truth and character the intense and passionate scene from 'Der Freischuetz,' and those sprightly and charming Provençal airs, many of which were composed by herself." Nothing gratified her more than to depart from her usual cast of character, the queens and heroines of the serious opera, and to take comic and even burlesque parts. For this extraordinary woman, like all persons of superior genius, was actuated by an uncontrollable desire to exercise all the various talents with which she was so liberally gifted. She was not prompted by vanity, but by the force of her own genius.

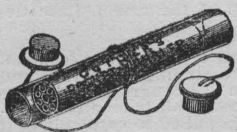
The authorship of "Mary Had a Little Lamb" has been ascribed to various persons, and many romantic stories have been told regarding its composition. To Mrs. Sarah J. Hale's family we are indebted for the following account of the circumstances which led to its production:

In 1827 Dr. Lowell Mason was induced to lend his musical talents to Boston, and, while there, gave especial attention to the training of children in vocal music, being the first person to introduce singing into the public schools. In order to make these singing-classes attractive, Dr. Mason requested Mrs. Hale and other writers to furnish him with verses suited to the capacity of children, and of a kind to interest them. In response to this request, Mrs. Hale ever ready to lend a hand in any good work, composed a series of little poems for children, which were set to music by Mr. Mason and sung in the schools of Boston and afterward throughout the country. Among these were the well-known "If ever I see, on bush or tree" and the world-famous "Mary's Lamb" which was founded on an incident of the writer's own childish experience. A farmer's daughter, she had had in her New Hampshire home her own little pet lamb, that followed her wherever she went. Devotedly fond of animals and making pets of birds and kittens from her earliest to her latest years, this busy editor and mother of a family turned aside from her pressing cares to write these verses, which have found a sympathetic echo in the hearts of children all over the country.—*Philadelphia Times*.

THE LARGEST STATUE IN THE WORLD.—Near the small town of Bamian, in Afghanistan, at the foot of the Hindoo Koosh chain of mountains, several colossal statues were discovered about a year ago, which in point of size excel any representation of the human form ever carved by the hand of man. The valley in which Bamian is situated is bordered by precipitous cliffs of hard conglomerate rock, and in the sides of one of the cliffs five immense statues have been cut out of the solid rock, the largest of which is no less than a hundred and seventy-three feet in height. When it is remembered that the Statue of Liberty in New York Harbor is but a hundred and thirty-seven feet high, the immense proportions of this remarkable work of antiquity will be better appreciated. Rude galleries and staircases are cut in these figures, by which access can be gained to the heads, the same as in our modern colossal statues. Some time after the completion of the statue its draperies were formed by masses of stucco molded into their proper shape and fastened to it. Numerous holes, still visible, are said to have been made for the purpose of holding the stucco in place. The general appearance of these statues indicate that they were the work of the Buddhist monks, who were very numerous in this region about the time of the Christian era. The largest one at least was doubtless meant to be a representation of Buddha. They were probably made about nineteen hundred years ago. Alexander the Great passed through this valley in the fourth century before Christ, but the historians of his expedition make no mention of them. A Chinese pilgrim, Huen Tsang, visited Bamian about 630 A. D., and gave the first description of which we have any knowledge; but even then the statues were very old, and the handful of monks remaining would have been utterly incapable of performing such an immense work. It is to the modern English and Russian explorers that we are indebted for the rediscovery of these remarkable monuments, which are certainly worthy of being ranked among the ancient wonders of the world.—*Popular Science News*.



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WHY LACK OF TASTE IN NATIVE MUSIC.

WE growl about the lack of native talent in the several branches of music, but to speak truth we have men and methods to teach all we need to know, and this should equal anything that has ever been learned in, and brought home from foreign musical academies. Let us once and forever give up the craze about foreign musical art and artists. Let us encourage our own conductors, singing masters, composers, vocalists, and instrumentalists. These are all here with us, living, and some few prospering, upon the gains of the clear-sighted few who listen to them and take instruction from them, but the battle is against them. There must be a national revolutionary effort in this direction. English art is not, and season after season brings with it the exasperating circumstance of hordes who sight to a nicety the barometer of English musical turn and sentiment. Had we no piano-forte makers here capable of holding their own with any makers in the world; were there not men capable of wielding the baton with any foreign conductor; were our best—and these are English—singing masters lacking in the traditions and styles that have always obtained in this country; had we no really eminent violinists, flutists, organists, worthy of the world's survey; were there not many others in every branch of the art lingering between eminent mediocrity and actual greatness, simply for the want of what it is in the power of their countrymen at large to give them, their unqualified confidence and patronage; then we might reasonably go out into the highways and by-ways of art and compel to come in and permanently dwell with us those who now pay us visits with a regularity and promptness which every new season renders only more marked. But there will be no need to call in help if we will but enter into a compact to believe in our own resources instead of looking abroad for artistic material and assistance—a process which only defeats the very end for which we call it in. Let us be as other countries, more selfish of a musical exclusiveness, if we really desire this long yearned for national identity. If not, then bury the subject and the thought of a characteristic musical style once and forever. Let all combine to see what there is that is truly musically English in our very midst, and, having agreed upon this point, it will be comparatively easy to mark out a road to the goal so devoutly to be desired. My proposition is to remove all foreign influences from the English musical student. If my brother is to learn harmony and composition, I will urge him to school under Mr. John G., instead of Herr Fugueundwindem. Had I a sister with a prospective livelihood through her voice, I would honestly trust her to Messrs. C. D. or W., in preference to Signor Squarliari. And had I half a crown to cast away in hearing music, I should unhesitatingly feel that it was laying it out to the better advantage to take a place with "the gods" at Carl Rosa's English opera, rather than at ninety-nine per cent. of the Italian and German opera performances given in this country.—*National Review*.

[What the English journal here says of music in England may well, with increased emphasis, be said of music in this country.—Ed.]

JOACHIM PARALYZED.

WHE latest European dispatches bring tidings that Joseph Joachim, the greatest of living violinists, has been stricken with paralysis. It is feared that he will never again appear in public. In respect of breadth of style and volume of tone, Joachim stood easily first and foremost among the violin virtuosos of the day. In the Beethoven concerto he had no rivals, and in his own Hungarian concerto—a most difficult composition—he was actually unapproachable. During the last five or six years Joachim has been a changed man. In 1881 he was literally prostrated by a domestic sorrow; his wife, Frau Joachim, a songstress of *Lieder* of some repute, ran away from him, taking as her companion a Viennese music publisher named Simrock. But for the great grief that then overcame him he would probably have accepted an offer to visit America, proposals for a concert tour, with the co-operation of Mr. Thomas's orchestra, having been made to him by the representative of the Musical Festival Association sent abroad to engage singers. Herr Joachim never quite recovered from the blow, and had he come hither, even within the last year or two, he would not have been heard at his best.

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"JULIUS CESAR!" said the Eastern man to the Californian, as they stood beside the thermometer in the shade, "but this is a most wonderful climate."

"You bet; the greatest in the world."

"It is hot, but I don't see that you can't stand boiling point out here."

"Oh, heat doesn't count in California."

"Now, in New York we melt with 103 in the shade—melt—you can't get air—you can't get anything but heat."

"That's a fact."

"But look at this! Holy smoke! 185 degrees in the shade, and thick woolen clothes, and we're only kind of perspiring."

"That's nothing. Water don't boil in California until about 600 degrees."

"One hundred and eighty-five degrees. If I hadn't seen it with my own eyes I wouldn't have believed it."

Then the Californian took away the lighted cigar from the mercury bulb and they sat down to finish their beer.

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REASONS FOR LEARNING TO SING.

THE following extract from Dr. William Byrd's quaint preface to his collection of "Psalms, Sonnets, and Songs of Sadness and Pietie," published in 1598, is of undoubted interest, and its mingled wit and wisdom render it worthy of note of all who are not already acquainted with the great Elizabethan musician's curious volume.

"Reasons briefly set down by the auctor to persuade everie one to learn to sing.

"1. It is a knowledge easilie taught and quicklie learned, when there is a good master and an apt scholar.

"2. The exercise of singing is delightful to nature, and good to preserve the health of man.

"3. It doth strengthen all parts of the heart, and doth open the pipes.

"4. It is a singular good remedie for a stuttering and stammering in the speech.

"5. It is the best means to preserve a perfect pronunciation, and to make a good orator.

"6. It is the only way to know where nature hath bestowed the benefit of a good voyce, which gift is so rare that there is not one amongst a thousand that hath it; and, in manie, that excellent gift is lost because they want an art to express nature.

"7. There is not any musicke of instruments whatsoever, comparable to that which is made of the voyces of men, where the voyces are good, and the same well sorted and ordered.

"8. The better the voyce is, the meeter it is to honour and serve God therewith; and the voyce of man is chiefly to be employed to that end. *Omnis spiritus laudet Dominum.*"

"Since singing is so good a thing,
I wish all men would learn to sing."

—Musical Society.

POT AND KETTLE.

THE *American Musician* calls attention to a case of "pot calling the kettle black" in the following terms:

In its last issue the *Courier* published the following article under the head of "Impositions."

The recent developments in an unpleasant series of divorce proceedings of the present proprietor of a monthly music publishers' advertising paper called the *Keynote*, disclosed a condition of affairs that calls for serious comment at this time. Mr. Prochazka, the proprietor, who is unhappily involved in these proceedings, swore that his paper, the *Keynote*, had two hundred subscribers. That is just about what this same paper had as a weekly publication while Frederick Archer was its editor, and yet the parties who conducted the paper then claimed a large subscription list and secured advertisements on the strength of their claim, while Mr. Prochazka states in his *Keynote* that it has more circulation than any other musical paper—a statement too ridiculous to contemplate without producing risibility. The paid circulation of a newspaper is its very foundation, and yet on a fabric that had a financial income of less than \$800 a year, Mr. Archer claimed circulation and influence, and on an income of less than \$200 for circulation Mr. Prochazka makes similar outrageous claims. We are afraid that these gentlemen have been committing big frauds in their representations to advertisers, and the collapse of the Archer scheme and other newspaper schemes built upon similar evanescent plans are simply logical results of business ventures of that nature, if indeed they deserve this appellation.

This is very beautiful reading in its way, but when Mr. W. H. Nicholl, who was at one time one of the editors of the *Courier*, stated the actual number of copies of that paper printed per week was but 720, and the charge was again and again printed in *Freund's Weekly Music and Drama*, the *American Musician* and other papers, and the proprietor of the *Courier* publicly challenged to refute it by publishing the affidavit of their printer as to the average circulation for a period of at least three months, they never dared and have not dared to this day meet the issue. Mr. Archer and Mr. Prochazka may have had a good deal of gall in trying to get business on the strength of the circulation of the *Keynote*, but their gall was not a circumstance to the gall of Otto Floersheim and Marc A. Blumenberg, who claimed for their paper a circulation of about sixteen times what it really was.

OWING to the large increase in his business, Mr. Henry Kilgen has removed his church organ manufactory to the more commodious building, No. 813 North Twenty-first street, where he has just finished several fine organs for leading churches, descriptions of which will be given in future issues.

M. PAGRANNE, a Paris musician, declares that piano playing degrades the whole science of music by bringing it down to a vulgar level. M. Pagranne must live next door to a family which includes seven daughters and two pianos. We don't believe he would be any better pleased if all the amateur piano players were to discard that instrument and wrestle with the accordion or bass drum.

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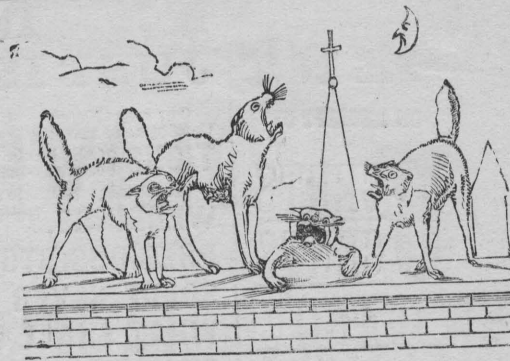
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COMICAL CHORDS.

LIGHTNING recently struck a piano in Maine. The people in the house were not at all alarmed. They thought it was the young lady border practicing a new Wagner transcription.

On the train from Newark to New York: Hayseed—"Say, Mr. Conductor, does this train stop at Jersey City?" Conductor—"Well if it don't there'll be the biggest smashup you ever saw."

SOME skeptics are alleging that there is neither fire nor brimstone in Sheol; that the whole thing is a young woman playing the piano and that the crowd can't get away.—*Louisville Courier*.

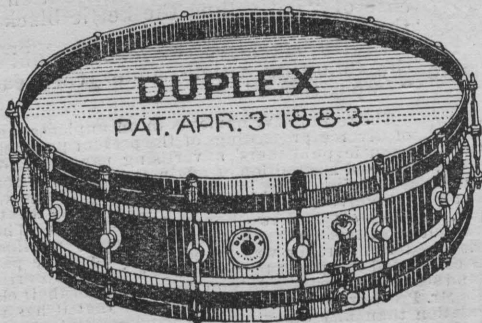
AFTER listening to a very discordant work at a recent concert, Mrs. Malaprop asked what it was. "It is Wagner's 'Siegfried'," was the explanation; and then the worthy lady told her daughter that so tough a thing ought never to be "fried" but either boiled or stewed.

KOETTER's Hotel Clerk to Chicago drummer—"What was that noise in your room?" C. D.—"Oh, I had to break the neck off a bottle I found there, as I couldn't draw the cork." "Why, the only bottle there was a hand-grenade." "Is that so? I thought the liquor was very mild."

"Yes, dear children," said a Sunday school teacher, "with God nothing is impossible." "Can He make a thing a foot long with only one end to it?" inquired Bobby, who is a small but earnest Christian. "Now, Bobby," said the teacher with gentle reproof, "you are talking foolishly." "What's the matter with a dog's tail?" asked Bobby.—*Boston Herald*.

A HANDSOMELY-DRESSED young woman entered a crowded street car. A long-whiskered old fellow, wearing a dingy slouch hat and a suit of home-spun clothes, got up and said: "Miss, take my seat. I don't look as well as these here gentlemen"—nodding at several men—"but I've disklivered that I've got more politeness." The young woman sat down without thanking the old fellow, and, slyly winking at a woman she knew, whispered: "How do you like my gallant country hoosier? Don't you think that he would cut quite a figure in a dime museum?" "Miss," said the old fellow with a smile, which clearly bespoke his unconsciousness of the unladylike ridicule, "I b'leve I left my pocket-book thar on that seat. Will you please get up a minit?" The young woman got up. The old fellow sat down, and, stroking his whiskers remarked: "B'leve I'll jest keep on a settin' here, Miss. I stood up so much at the dime museum jest now, that I'm sorter tired. I've got a leetle more politeness than these here gentlemen, but I have disklivered that I ain't got nigh so much sense.—*Arkansaw Traveler*.

PATENT DUPLEX DRUM.



It is a known fact that the snarehead of a drum, in order to respond to the slightest touch of the stick, should be very thin and have much less tension than the tough batterhead. To accomplish this was a problem, which remained unsolved until we invented our Duplex Drum, the heads of which are tightened separately.

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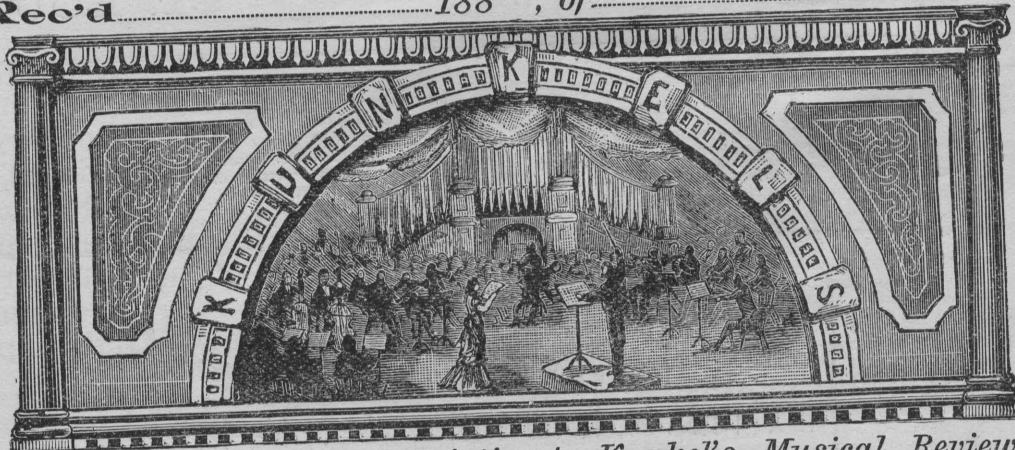
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